

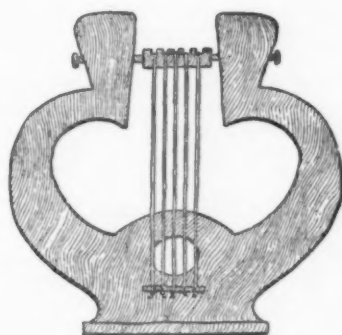
Vol. VIII.

APRIL, 1922

No. 5

MUSIC SUPERVISORS' JOURNAL

Official Organ Of The
MUSIC SUPERVISORS' NATIONAL CONFERENCE



Address all communications regarding the Journal to
GEORGE OSCAR BOWEN, Editor,
Ann Arbor, Michigan

PRE - EMINENT
AMONG INSTITUTIONS OF ITS KIND

The American Institute of Normal Methods

**Urges Adequate Preparation to
Supervisors of Music and Those Preparing for Supervision.**

Starting as a pioneer in the field of Public School Music, the Institute during a period of more than thirty years has taken a leading part in the training of specialists for this increasingly important branch of the school curriculum.

This institute is the largest and most successful of its kind in the United States. The attendance during the 1921 session at the Western Session alone exceeded 450 students.

The prominent positions which students and former students of the school hold, the unbounded enthusiasm indicated by these students for the special kind of training which the school affords, and the fact that so many return from year to year for new methods and additional inspiration, furnish the best testimonial that could be desired.

Here you will find worked out in true laboratory form practical problems of the school room and programs of a type that play so important a part in making the supervisor or music teacher a leader in the community. There are delightful and educational recreations; there are associations not always available in an educational institution, which give unusual opportunity for the discussion of broad educational questions. In addition to the Music work, the Institute maintains a well organized Art Department for those who desire special training in Public School Drawing.

The institute is held annually for a period of three weeks, and by reason of the co-operative arrangement through the Western Session with Northwestern University, and through the Eastern Session with Boston University, its students are enabled to offer credits earned at the institute towards a degree by continuing their study an additional three weeks in the University course.

The following are announcements for 1922

WESTERN SESSION

AT NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS

June 26—July 14

FRANK D. FARR, Manager

623 South Wabash Avenue, Chicago, Illinois

EASTERN SESSION

AT LASELL SEMINARY, AUBURNDALE, MASSACHUSETTS

July 6—July 27

CHARLES E. GRIFFITH, JR., Manager

221 Columbus Avenue, Boston

Write for full information and place your name on our list for a complete catalog of the school.

MUSIC SUPERVISORS' JOURNAL

VOL. VIII

ANN ARBOR, MICHIGAN, APRIL, 1922

No. 5

Editorial Comment

The 1922 Conference

The 1922 Conference, the fifteenth annual meeting of the Music Supervisors' National Conference, is now a matter of history. That the work of the Conference is a closed book is not true, for the activities of that full week inaugurated many things which are but the beginnings of larger. The inspiration received by the large number of earnest people who were present must be far-reaching, and as they go forth into their individual communities the influence of the Nashville Conference will be felt for many days. The spirit of solidarity and progress which was characteristic of the St. Joseph meeting last year was in still greater evidence, which must make the whole educational world feel that the Music Supervisors' National Conference is a big, growing, and potent force in the future of American education.

The Program

Anyone who has felt that the position of president in the Conference is largely an honorary one must realize that the person who carries through a program such as was given at Nashville is not only honored but honors the position. President Frank A. Beach, by his excellent executive ability, his high ideals and complete devotion to the task, assembled a group of programs which

it will be difficult to equal. Each and every member of the Conference should write President Beach a note of appreciation (not merely congratulation) for his untiring and unselfish efforts.

Nashville

Physically, the City of Nashville was not equal to the big task of taking care of the Conference, but whatever shortcomings there may have been in this respect were more than made up in the splendid hospitality of the people. This was evidenced in many ways as the programs of the week progressed. The wonderful program by the Fisk Jubilee Singers was a gift from Nashville; the program by Erna Rubinstein, child-wonder violinist, and the big closing banquet Friday evening were complimentary from Ward-Belmont College of Nashville. The pilgrimage to The Hermitage and the Patriotic Service held in the chapel on the President Andrew Jackson estate, some fifteen miles out of the city, were made possible by the Commercial Club, who provided automobiles; and not the least contribution to the success of the Conference was the provision of the Social Religious Building at the George Peabody College for all sessions of the Conference. If some of us were disgruntled because of inadequate hotel accommodations; because of the fact that

the meeting place for the general sessions was inaccessible and the transportation inadequate; because everything and everybody was crowded and sometimes uncomfortable, let us forget it in the feast of good things which we were permitted to enjoy and were able to bring away with us.

Attendance

The attendance at the Conference in Nashville was away beyond the expectations of the most optimistic. When it was decided that the Conference should go to Nashville it was with the expectation that there would be a considerable falling off in attendance and possibly in membership. The call came so insistently from the South to "come down and help us" that it was irresistible. That the South appreciated, and the North was in full sympathy, was proved conclusively. Fully 1,000 were registered.

Membership

Another encouraging sign to those who worked hard and long for the Conference, not only during the past year but for many years past, is the splendid report from the treasurer on attendance at the meeting. Fifteen hundred has been considered the "high-water" mark for the Conference, and last year it reached nearly 1,475. Treasurer Butterfield wires that the membership on April 10th had reached the 1,700 mark. This makes it look like 2,000 or more for 1923.

Cleveland in 1923

Although the choice of the Conference has not been ratified by the Executive Committee, there is little doubt but that the 1923 Conference will be held in Cleveland, Ohio. The choice of meet-

ing place is in the hands of the Executive Committee after the sentiments of the assembled members of the Conference have been given. Last year Cleveland was a strong favorite with the northern members, but the appeal from Nashville was so strong that the committee decided in favor of the southern city. This year there was very little opposition to Cleveland, Louisville and Detroit being the only other names placed before the Conference, and speakers for both recognized Cleveland's prior claims and asked that their cities be considered for the near future. Cleveland should attract a great gathering of supervisors and teachers next spring, and the JOURNAL is setting up a goal of 2,000 in attendance. Begin now to save your pennies, dimes and nickels!

The New Officers

At the Thursday morning session the Conference elected the following officers for the coming year: Karl Gehrken, Oberlin, Ohio, president; Mrs. Mary S. Vernon, Chicago, Ill., first vice-president; George Oscar Bowen, Ann Arbor, Mich., second vice-president (re-elected); Miss Alice Jones, Evanston, Ill., secretary; A. Vernon McFee, Johnson City, Tenn., treasurer; P. C. Hayden, Keokuk, Iowa, auditor (re-elected); W. H. Butterfield, Providence, R. I., member of executive board. The election of Mr. Gehrken is a most happy choice, and the Conference is to be congratulated upon having a man who is so able to maintain the high standards set by his predecessors. Mr. Gehrken has given of his time most freely in different capacities to the Conference. He was a most capable treasurer, and is still one of the most active and valuable members of the Educational Council. The fact that the 1923 Con-



The Only Piano I Guarantee

The one and only piano in which I am actively interested is the **Monogram** "Baby Upright" Supreme. The Monogram is my latest, improved school piano and the

only piano I guarantee. Make sure you specify the name of the piano, Monogram, when you send in your order.

Monogram—W.O.M.—W. Otto Miessner—that association will help you remember. Every genuine **Monogram** bears my personal Monogram imprinted on the fall board and cast into the full iron plate.

W. OTTO MIESSNER.

THE MIESSNER PIANO Co., 228 3rd Street, Milwaukee, Wis.

Monogram

The "Baby Upright" Supreme

MsJOL 1922

Miessner Piano Co.,
228 3rd St., Milwaukee, Wis.

Gentlemen:

Please send me the new Monogram catalog, your 32-page booklet "A Hundred Ways to Raise Money," special price to schools and details of 10-day trial order.

Name

School

Position

Address MSJ 4-22

Mention the JOURNAL when you write our Advertisers

ference city and the home of the president are in the state of Ohio will work to a decided advantage for next year's meeting.

1922 Book of Proceedings

The big task of producing the annual Book of Proceedings will soon be started by your editor. This is a job which is full of complex conditions, and your editor asks the indulgence of the members if the book does not appear as promptly as they may wish. Not the least difficult part of the task is the assembling of the material which will give a complete record of the Nashville Conference. This is the secretary's work, which she accomplishes as expeditiously as possible, but she is entirely dependent upon those who contributed to the Conference programs. With the complete copy in hand, to properly arrange, put in the hands of the printer, read at least two proofs and check up every letter, word and sentence, takes a great deal of time. No promises are made, but we are working with the hope and expectation that we may have it out of our hands in September.

Our Advertisers

Again we wish to call the attention of JOURNAL readers to the unusual group of advertisers in the JOURNAL. In this issue will be found over 30 advertisements from the highest class of publishers, manufacturers and distributors of material so necessary to the work of the supervisor. We feel that our advertisers are receiving full value for the amount of money expended, for there is no other medium through which they can so successfully reach the teaching profession in this particular line of music work as through

the JOURNAL. Readers of the JOURNAL are urged to refer to these ads. when ordering music or other materials for their school work.

Conference Exhibitors

Although badly handicapped because of inadequate space in which to display their goods, and poor position for the people to look them over, the exhibitors at the Conference made a good showing. This feature has come to be a valuable part of the Conference. The city supervisor who is able to go to his local dealer and see the latest publications does not realize how much this exhibition means to the teacher from the smaller cities, towns and rural communities who are obliged to depend largely upon suggestions from advertisements, printed programs, etc. The exhibitors are largely, if not entirely, members of the Conference, have its interests at heart, and while they may sell their goods and take orders for future delivery, it has never seemed to appear in any way a commercial proposition.

Southern Supervisors' Conference

There has just come to the editor's desk a letter, which is printed in full in another page of this issue, telling of the organization of a Southern Supervisors' Conference which was organized at Nashville after the last session of the National Conference. This is good news and should be greeted as such. It should do much to stimulate the cause of public school music in the southern states. If the National Conference has given an impetus to the work down there, it has accomplished all that could be expected. The JOURNAL extends most hearty greetings to the new Conference of Southern Supervisors.

Songs and Singing Games for Children in School and Home



THESE songs for children have been chosen from songs used in schools to supplement the material presented in the regular music books. The artist sings the songs in a light, simple, and child-like style. Following each song is the same selection, by the orchestra, with the same interpretation; the children may sing with the orchestra, unless they choose to sing with the voice. The records meet the need for children to hear and appreciate the songs in a rich tonal combination.

The Singing Games, on the records, make for the intimacy of the school-room, and offer a means for the stimulation of the social instinct. The light soprano voice sings the words and melody, and then the music is carried on by the orchestra.

A descriptive booklet, giving the words of the songs and complete descriptions of how to perform the Singing Games, will be sent free upon request.

Teachers who are unable to secure these or any other school records from local Columbia Dealers may send orders direct to Educational Department, Columbia Graphophone Co., Gotham National Bank Bldg., N. Y. City.

Educational Department
COLUMBIA GRAPHOPHONE COMPANY
1819 Broadway, New York City
Canadian Factory: Toronto



All Songs Sung by Bessie Calkins Shipman, Soprano

- | | |
|-----------------------------------------------------------------------|--------------------------|
| Indian Lullaby. (a) Vocal; (b) Orchestra | A-3143
10-inch
75c |
| Waiting to Grow. (c) Vocal; (d) Orchestra | |
| The Wind. (a) Vocal; (b) Orchestra | |
| Shoemaker John. (a) Vocal; (b) Orchestra | |
| Salute to the Flag. (Marching Song). (a) Vocal with Orchestra | A-3144
10-inch
75c |
| The Owl. (b) Vocal; (c) Orchestra | |
| Slumber Boat. (a) Vocal; (b) Orchestra | |
| The Little Shoemaker. (a) Vocal; (b) Orchestra | A-3145
10-inch
75c |
| Evening. (c) Vocal; (d) Orchestra | |
| Sweet-Pea Ladies. (a) Vocal; (b) Orchestra | |
| Water-Lilies. (c) Vocal; (d) Orchestra | |
| Apple Blossoms. (a) Vocal; (b) Orchestra | A-3146
10-inch
75c |
| April Showers. (c) Vocal; (d) Orchestra | |
| Pussy Willow. (a) Vocal; (b) Orchestra | |
| My Little Yellow Duck. (c) Vocal; (b) Orchestra | |
| The Daisy. (a) Vocal; (b) Orchestra | A-3147
10-inch
75c |
| Dandelion. (c) Vocal; (d) Orchestra | |
| Silver Moon. (a) Vocal; (b) Orchestra | |
| My Fiddle. (c) Vocal; (d) Orchestra | A-3148
10-inch
75c |
| Mother Hen. (e) Vocal; (f) Orchestra | |
| Looby-Lo. (a) Vocal; (b) Orchestra | |
| Oats, Peas, Beans and Barley Grow. (c) Vocal; (d) Orchestra | |
| London Bridge. (a) Vocal; (b) Orchestra | A-3149
10-inch
75c |
| Round and Round the Village. (c) Vocal; (d) Orchestra (Singing Games) | |
| Did You Ever See a Lassie. (a) Vocal with Orchestra | |
| Round Game. (b) Vocal with Orchestra | A-3149
10-inch
75c |
| Mulberry Bush. (a) Vocal; (b) Orchestra | |
| Ten Little Indians. (c) Vocal with Orchestra (Singing Games) | |

Clip this coupon and mail today

COLUMBIA GRAPHOPHONE COMPANY
Educational Department
Gotham National Bank Bldg., New York City
Please send me the following literature:
(Check subject desired.)

Songs and Singing Games ☐
Graded Outline ☐
Records for Primary Grades ☐
Accompaniments for Singing ☐

Name.....

Town.....

State.....

Grade..... MSJ April

Mention the JOURNAL when you write our Advertisers

Cleveland---1923

Fellow-Workers:

The inspiration of the Nashville Conference, together with the anticipation of the Cleveland meeting next year, makes me wish I were beginning life over again. The wondrous possibilities for the future development of public school music should be an incentive to every young supervisor to benefit himself, or herself, by affiliating with such a body as the M. S. N. C., thereby reaping the fruit sown by those of us in the profession who have borne the heat of the day, when conditions were not as propitious as they are at present.

Very truly yours,

J. POWELL JONES,
Director of Music.

April 1, 1922.

To the Music Supervisors' National Conference:

Ladies and Gentlemen—The Board of Education of the City of Cleveland extends a warm and hearty greeting in anticipation of the convention which you will hold in Cleveland next year.

Just at present Cleveland is more than usually concerned with the advancement of the interests in musical education of every description, and city wide we shall be pleased for the added inspiration of your presence.

R. G. JONES,
Superintendent of Public Schools.



J. POWELL JONES
1923 Host

The National Music Supervisors' Conference:

The Cleveland Chamber of Commerce wishes to express its appreciation of the acceptance of the invitation to visit Cleveland next year.

We feel confident your coming to our city will be an impetus to the cause of music in the public schools not only in Ohio but throughout the middle west. Therefore, we doubly appreciate the opportunity to extend the glad hand of welcome.

Very truly yours,

ALEXANDER C. BROWN,
President, Cleveland Chamber
of Commerce.

To Officers and Members, Music Supervisors' National Conference:

The officers and members of the Fortnightly Musical Club of Cleveland wish to express their gratification in the fact that the M. S. N. C. has selected Cleveland as their next meeting place, and pledge themselves to make your visit a memorable one socially as well as artistically.

MRS. J. POWELL JONES,
Secretary.

1923 Slogan

**More music for children.
More children for music.**

What are your plans for teaching Music Appreciation next year?

The closing months of the school year naturally focus your attention on plans for the coming term.

What of Music Appreciation? The spread of the teaching of this subject—fully possible only with the Victrola and matchless Victor Records—has been phenomenal. If you have an established course, you will want new suggestions; if you are planning the installation of a course, you will want assistance.

Avail Yourself of These Practical Helps

What We Hear in Music, by Anne Shaw Faulkner. 421 pages, illustrated. A complete course in Music History and Appreciation. List Price \$1.00, (15c additional by mail).

Music Appreciation for Little Children, in the home, kindergarten and primary schools. 176 pages, illustrated. List Price \$1.00 (15c additional by mail).

Victrola Book of the Opera. 433 pages, illustrated. Gives stories of over 100 operas. List Price \$1.50 (15c additional by mail).

Outlines of a Brief Study of Music Appreciation for High Schools. Free.

Syllabus on the Teaching of Music Appreciation in the Grades. Free.

The first three books are for sale by Dealers in Victor Products; the last two pamphlets—and any further information—will be sent upon application to the

Educational Department

Victor Talking Machine Co.
Camden, New Jersey

Victrola XXV
especially
manufactured for
School use

Finish,
golden oak, waxed

This is the instrument that is used in thousands of schools. Many years' experience has proved it is the instrument best adapted to all-round school use.

When the Victrola is not in use, the horn can be placed under the instrument safe and secure from danger, and the cabinet can be locked to protect it from dust and promiscuous use by irresponsible people.



"HIS MASTER'S VOICE"

Mention the JOURNAL when you write our Advertisers

Conference Impressions

Frank Percival, Indianapolis, Ind.: As I look back upon the Conferences that I have attended I find that there is no abatement to the wholesome good and enjoyment I get from them. I feel, though, that our curriculum at these Conferences is becoming rather full. If we are not careful we will have the music table, as it were, heaped with good things to eat without minding the proper balance of thought calories. I returned from Nashville most enthusiastic and was glad of the opportunities afforded there.

William Breach, Winston-Salem, N. C.: The Music Supervisors' National Conference ventured with fear and trembling into new territory this year. The great success as to attendance and program certainly justified this step. We have enrolled the largest membership in the history of the Conference and a record-breaking attendance at the Nashville meeting. President Beach, under great difficulties and many discouragements, built a splendid program, and the success of the Conference was due in a large measure to his untiring efforts.

Richard W. Grant, Winchester, Mass.: It is considerable of an effort to make a round trip of 2,000 miles to attend a Conference, but we from the East feel amply repaid. Meeting red-blooded men and women in one's own profession, with new ideas, listening to papers and addresses of an inspirational and educational nature, have made this 1922 Conference one of continued interest and has whetted our appetite for more next year.

Osbourne McConathy, Northwest-

ern University, Evanston, Ill.: The National Conference was notable for several reasons: in the first place, the splendid hospitality of Peabody College and Ward-Belmont; in the second place, the bringing together a number of prominent educators of the country to discuss our music problems with us; in the third place, a series of brilliant papers and discussions on topics that are of vital concern to music education.

As a Southerner I was, of course, peculiarly interested in those meetings which brought out the attitude of the South on school music. I feel that the Conference has done the South a lot of good, and the organization of a Southern section of our Conference was one of the big results of our Nashville meeting. The high plane of study and discussion of music as a factor in education was a thing of which all music educators may be proud.

Ernest Hesser, Indianapolis, Ind.: The Fifteenth Annual Session of Music Supervisors' National Conference has passed into history. It was a great inspirational meeting, one which we will not soon forget. Our worthy president spent much time and thought in arranging a program that would appeal to all lines of school music education, and he is to be congratulated on working it out so successfully. To me, some of the high lights of the convention were the excellent addresses given by such men as Dr. A. E. Winship, Dr. Richard Burton, and Dr. Henry Noble MacCraken. The fine spirit of hospitality accorded the Conference by Peabody

Special Summer Courses

In Public School Music

Six Weeks, June 26th to August 5th, 1922

POST GRADUATE AND REGULAR COURSES LEADING TO THE DEGREE
OF BACHELOR OF MUSIC

SPECIAL ENGAGEMENT OF

GEO. H. GARTLAN

Director of Public School Music,
New York City,
Eminent Educator and Writer.

TO CONDUCT POST GRADUATE COURSES

Mr. Gartlan's engagement is for three weeks, July 17 to August 5th. His lectures will be of vital interest, including many of the most important subjects in the supervisor's daily work.

WILLIAM S. BRADY OF NEW YORK CITY
One of America's Greatest Voice Teachers

O. E. ROBINSON Director of Public School Music
American Conservatory

DAVID A. CLIPPINGER Distinguished Conductor,
Teacher and Writer

COURSES IN METHODS, ORATORIO CONDUCTING, COMMUNITY SONG
LEADERSHIP, MUSIC APPRECIATION, HARMONY, ETC.

JOSEPH LHEVINNE Special engagement of the famous Russian piano
virtuoso for the Summer Session.

DISTINGUISHED FACULTY OF NINETY-FIVE

Excellent Dormitory Facilities . Moderate Terms of Tuition

Send for Special Circular giving full particulars.

AMERICAN CONSERVATORY OF MUSIC
599 Kimball Hall CHICAGO, ILLINOIS

JOHN J. HATTSTAEDT, President

Mention the JOURNAL when you write our Advertisers

College, Ward-Belmont, and the citizens of Nashville will long be remembered.

Paul J. Weaver, Chapel Hill, N. C.: A year ago at St. Joseph the Conference decided to go into the South, at the risk of financial and numerical sacrifice, in order that the school music conditions in the South might be benefited. We went to Nashville, and many of the Southern people feel that the Conference failed in two ways: it did not show the people of the North and other parts of the country the true problem of the South, and it did not give immediate and specific help to the people of the South.

which they can coöperate with each other in working out their own peculiar problems.

Harry E. Whittemore, President Eastern Supervisors' Conference: My impressions of the Nashville Conference are still a trifle confused and kaleidoscopic. I still hear the beautiful Spirituals of the Fisk Singers. I still hear the Richmond Orchestra and the artists who helped to make the program so full of beautiful music. The work of our own orchestra and our chorus still remain vibrant in my memory. While it seems nearly impossible for me to recall all the thoughts of those speakers which I

An Appreciation

If it were possible to secure an expression of appreciation from the entire membership of the Conference concerning the work of the Educational Council, we feel sure that there would be a most unanimous and hearty shout of approval. Their work has brought about most significant results,—results which must be far-reaching and valuable to the future of public school music. The report of last year recommending a broad and specific training for supervisors, and the suggested course of study for the graded schools, will accomplish more than any other one thing that has been produced during the past two decades. The report at the Nashville Conference on High School Credits for Applied Music Study is another valuable contribution from the Council.

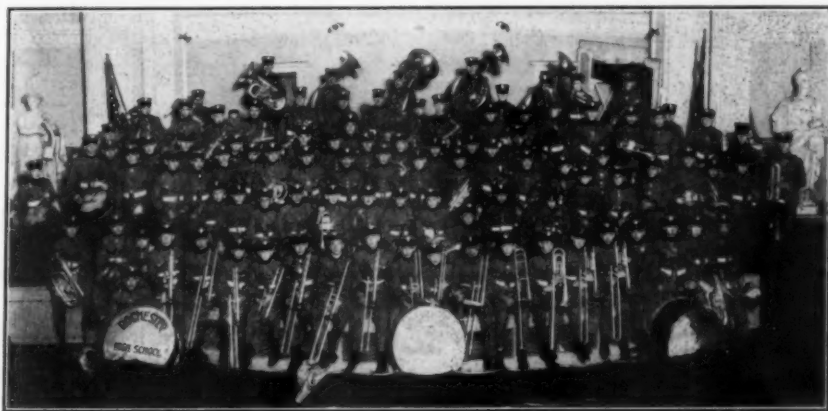
Next to the presidency, election to membership in the Educational Council is the highest honor which the Conference may bestow upon an individual, and rare discrimination has been shown in the past in the selection of twelve men and women who now form the Council. It is to be hoped that the Conferences of the future will do nothing which will in any way hamper the Council in its splendid work, which is given in the spirit of loyal devotion to the cause.

This is an incorrect and short-sighted view, one which will be changed as we look back at the Nashville meeting. The problems of the South were, in the main, solved by the rest of the country some years ago; and the things that the Southern people heard and saw at Nashville will be objectives toward which they may work. For the first time in the history of the National Conference a large number of Southern teachers was able to attend the meeting and to form contacts with the profession in other parts of the country. It also gave them the opportunity of forming a branch group of their own through

heard, still many of their words are gaining weight and importance as I think them over.

As this was my first National Conference, I am unable to make comparisons, but it surely was a wonderful success. The long anticipated Nashville meeting has now become a part of our Conference history, and it will be always to me a bright, inspiring memory.

P. C. Hayden, Keokuk, Iowa: The Nashville meeting without doubt had the largest attendance of any Conference yet held. Whether the total membership will be greater than in 1921 still remains to be determined,



ROCHESTER HIGH SCHOOL BAND, ROCHESTER, N. Y.,
EQUIPPED WITH CONN INSTRUMENTS

Conn Will Help You Form a Band or Orchestra Like This

In our half-century experience we have helped to organize thousands of bands and equipped them with high quality easy playing instruments which insured quick success. We offer this experience without obligation, to school music supervisors and others

interested in the formation of school bands or orchestras.

Just drop us a line and we'll gladly give you complete information on organization, and estimates on equipment necessary.

Remember Success Depends Largely on Easy Playing Instruments

And this means instruments of highest quality, CONN'S. The superiority of Conn instruments in tone, tune and mechanism, as well as in the ease of blowing, is attested by the world's greatest musicians, including John

Philip Sousa, Patrick Conway, Creator, Innes and many others.

This superiority means faster progress for young players, and better musical results. It has its basis in certain process of manufacture which are the exclusive property of Conn.

There's no obligation; write us now
for complete information.

Highest Honors at World Expositions

C. G. CONN, LTD.

Dept. J. Conn Bldg.

Elkhart, Ind.

WORLD'S LARGEST MANUFACTURERS OF HIGH
GRADE BAND AND ORCHESTRA INSTRUMENTS

Mention the JOURNAL when you write our Advertisers

as the canvass for membership is still going on. It was also a great meeting educationally and calculated to give supervisors new respect for their profession.

One feature of the Conference enlists my interest in particular, namely, the organization of the Charter Members' Club. This organization was effected Friday noon when thirteen of the charter members had luncheon together. Mrs. Frances E. Clark was elected president, Philip C. Hayden, secretary, and Mrs. Elizabeth Carmichael, corresponding secretary.

Mrs. Clark, as vice-president, and myself, as secretary of the Music Section of the National Education Association, acted as chairman and secretary of the first meeting, and after much discussion it was decided to organize a permanent body, and the following were elected as the first officers of the Music Supervisors' National Conference: President, Philip C. Hayden, Keokuk, Iowa; vice-president, C. H. Miller, Lincoln, Neb.;

secretary, Miss Stella R. Root, Springfield, Ill.; treasurer, E. B. Birge, Indianapolis, Ind. In addition to these officers, the executive committee was composed of Mrs. Frances E. Clark, Milwaukee, Wis.; Miss Jessie E. Clark, Wichita, Kan.; T. P. Giddings, Oak Park, Ill.; H. E. Owens, Madison, Wis.; Miss Birdie Alexander, Dallas, Texas.

Caroline B. Bourgard, Louisville, Ky.: As a Southern supervisor, I feel grateful to the Music Supervisors' National Conference for the inspirational convention held in Nashville. The leavening power of contact with fellow musicians of virile ideas eloquently expressed by leading educators was very apparent in the enthusiastic interest shown by our Kentucky members. A number who expected to stay for a day or two remained the entire week. President Frank A. Beach deserves the highest praise for making the Nashville Conference one of the most significant in our history.

High Lights of the Convention

The concert given by the Fisk Jubilee Singers on the opening evening of the Conference was one of the most talked of events of the entire week. The opportunity to hear that group of 300 colored men and women interpret, as no other group can, their own music, was one in a life-time.

An outstanding feature of the entire week was the courtesy and hospitality of the people of Nashville. To George Peabody College, Ward-Belmont College, Fisk University, the Commercial Club, the Ladies' Hermitage Association, and many other groups and individuals the Conference is greatly indebted.

Although many were disappointed in not hearing Erika Morini, who was announced for the opening concert, the disappointment disappeared as the program of little Miss Erna Rubinstein progressed. This young Miss, who is only just in her 'teens, gave an exhibition of violin playing such as is seldom heard except by the most mature artists.

Dr. S. A. Courtis, the "Measurement" expert from Detroit, Mich., made a very deep impression with his illustrated address on "The Nature and Function of Educational Measurements." It is felt that Dr. Courtis succeeded where so many others have



The Teacher Directs—*Over* The Piano —And Every Room Can Use the MIESSNER

THE teacher sits at the Miessner, looks over the top of this original small upright straight into the face of every youngster in the class—and directs. She really leads—observing, correcting—and every lesson is class progress. She can do this just because the Miessner is only 3 feet 7 inches high.

So, we have a piano which allows every bit of the teacher's instructing ability to get to the class—over the piano. And this, mind you, while the full, rich tone of the Miessner is awakening vocal response from every boy and girl in the room. It is small wonder that startling musical advancement results when the teacher and the Miessner can work together in this way.

It is an achievement in low tension stringing by a master builder which has produced this instrument, carrying the full 7 octave keyboard, yet so small, so beautiful in tone. And it is this same low tension stringing again which puts less strain on the sounding board, which in turn spells durability.

The Miessner is really portable. Two small boys can move it easily from one

classroom into the next. Every room is the music room.

10 days free trial—

Reduced price to schools

Let us send you the Miessner to try for 10 days, free. Use it in your own classes to prove its adaptability to your music problems. You take no risk, and may return it then if you are not entirely satisfied. We pay the freight both ways.

You will want complete details of our plan which enables you to get this full-toned instrument, with all its unusual advantages, at a cost much less than the ordinary upright.

Clip this coupon and mail today.

JACKSON & MORTON PIANO COMPANY
128 Reed Street, Milwaukee, Wisconsin

Send me the Illustrated Miessner Catalog, complete details of your 10-day trial offer, and special price to schools.

Name
School
Position
City
State

The MIESSNER

The little piano with the big tone

JACKSON & MORTON PIANO COMPANY
128 REED STREET, MILWAUKEE, WISCONSIN

Originators and exclusive manufacturers of small pianos

Mention the JOURNAL when you write our Advertisers

failed, in that he so impressed many members of the Conference with the values of tests and measurements that they will consent to consider them a real part in the educational scheme.

The pilgrimage to the Hermitage, the home of Andrew Jackson, and the Patriotic Service held in the chapel on his estate will long be remembered by those who were a part of it. The feeling that the men who were the real founders of our Republic had worshipped within those same walls, walked the same aisles, and sat in the same pews made the hour a really holy one.

Dr. Winship, President MacCracken and Dr. Burton were listened to with a great deal of interest. Each of these men brought to the supervisor a message which he cannot afford to disregard. Every member will wish to read and re-read the three addresses in the Book of Proceedings.

Carl Engel, chief of the Music Division of the Library of Congress, provoked a great deal of discussion, pro and con, on his address on "Jazz in its Proper Light." Many were heard to say before Mr. Engel's address that there "is no proper light for jazz," and the address did not seem to throw any satisfactory "new light" upon the subject for them.

The sectional meetings on Wednesday were all well attended, and it would seem that they are an established necessity of every Conference. They provide an opportunity for each member to discuss with others of like interests those subjects which are nearest to his heart. They also give opportunity for those who desire to hear many sides of many questions by rotating from one group to another.

The Conference Concert, as in former years, was one of the "high lights" of the week. The chorus under the direction of Will Earhart and the orchestra directed by Victor Rebmann gave a splendid account of themselves, providing a program which was seemingly thoroughly enjoyed by a large audience of Nashville people.

Membership

The membership of the Music Supervisors' National Conference has now reached the highest point in its history. This is most gratifying to the officers who have worked so hard, against adverse conditions, and very encouraging to those who will give devoted service during the coming year. There are, however, two discouraging features concerning Conference membership, viz.: first, many old members have not as yet renewed their membership by sending \$2.00 to the treasurer; and second, there are still some 12,000 supervisors and teachers of music in the public schools, State Normal Schools and colleges in this country who are not allied with us in this great work. It is inconceivable that any teacher of music, in whatever capacity, if connected with public school music, should withhold their support, both moral and financial, from the biggest and most influential agency, musically, in the country. With the majority it is pure neglect to send in the membership fee. With others it may be a lack of interest and a self-satisfied feeling of independence. If you have not renewed for last year, or made application for new membership, **DO IT NOW** before the books are closed for 1922. Sit down and write your check in favor of W. H. Butterfield, and send it to him at 276 Washington Ave., Providence, R. I.

It was interesting to the newer members of the Conference and to younger supervisors to come in contact with that small group of people who are known as charter members. "Papa" Hayden, Mrs. Frances E.

*Why A Standardizing Text-work on
Technic of Piano Playing
— AND THE —
Interpretation of Music?*

The examining of students studying piano under outside teachers, and the giving of High School credit, enables the school system to supervise the music study of every child, and to make it a part of his or her general education. The service thus rendered is three-fold:—

The parent has the benefit of expert and disinterested supervision of his expenditure for music study.

The student has his school work so adjusted as to permit music study and a general education to proceed hand in hand without conflict.

As such music study will count towards a regular high school diploma, the music teacher's work assumes greater educational importance, the student becomes more serious, and there results more satisfying progress, a more regular attendance at lessons, and a more probable continuance of music study through the entire High School course.

The Supervisor of Music of necessity shoulders the greatest burden of responsibility for the success of this desirable plan, and to him is the greatest opportunity for service to his public. Also, for each opportunity for service, there is always a corresponding reward for service well done.

The UNIVERSITY COURSE of MUSIC STUDY

The newest, most comprehensive and most universal text-work on the Interpretation of Music and the Technic of Pianoforte Playing, offers to the private teacher an opportunity to apply the results of theoretical study to the actual practical work.

The UNIVERSITY COURSE embodies a standard curriculum, with abundant illustrative music material for study and practice. It will serve as a basis for harmonizing the work of the private teacher and the school music supervisor. It will enable the supervisor to conduct an examination which will be exacting, and will still be fair to the pupil. The supervisor can follow the actual work of the pupil, from month to month; he can see just what the pupil is expected to know, instead of asking questions on many points, which however important they may be, may possibly never have been touched upon by the teacher.

Every supervisor should send to the National Academy of Music for descriptive literature of The University Course, and for a copy of Bulletin E-14, on School Credit for Outside Music Study.

The supervisor also should take advantage of the Service Bureau of the National Academy of Music to ask for any assistance desired in connection with the plan.

The National Academy of Music is an educational foundation—not a music school. Its Editorial Bureau prepared THE UNIVERSITY COURSE as embodying an actual educational need.

For educational assistance or descriptive literature, address:

National Academy of Music.
Carnegie Hall, New York, N.Y.

Business communications regarding the sale of publications should be addressed to the publishers.

THE UNIVERSITY SOCIETY, Inc., 44 East 23rd St., NEW YORK

Clark, Alice Inskeep, T. P. Giddings, C. A. Fullerton and others were in the thick of things all the week.

The Ward-Belmont banquet Friday evening was a fitting climax to a week marked by real cordial, sincere Southern hospitality. The great banquet hall at the college was not crowded when nearly 700 sat down to a most delightful repast, and everyone agreed that the hosts knew how to do things in the proper manner.

The informal banquet Tuesday evening was not the success it has been in former years owing to the fact that no room could be found which would seat all who desired to attend. Consequently, two groups were necessary, but all assembled in one place for the fun after the dinner. And it was some fun!

One of the most pleasing and spontaneous expressions of good-fellowship was the "sing" in the lobby of the Hotel Hermitage Wednesday evening after the concert. The singing of the old songs of Stephen Foster and other old and new favorites *almost* rivaled the Fisk Jubilee Singers. One traveling man said to a member of the Conference, after it was over, "that was the happiest half hour I have ever had in my life."

One of the significant facts brought out again at Nashville was that the Conference is now altogether too large to accept entertainment in the smaller cities. Hotel accommodations are not adequate and meeting places are too small to house the activities as they must be taken care of. While the programs are the paramount issue with all who attend, still human nature will assert itself and demand physical comforts when away from home.

All of the demonstrations given by Supervisor Cook of Nashville and his assistants were excellent and showed that at least in Nashville there are some ideals and results. Possibly the program given by the pupils from the Tennessee School for the Blind will longest be remembered because of its extremely human touch. The work of this group was little short of marvelous.

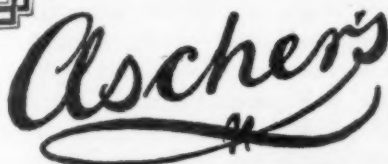
Council Report

The report of the Educational Council on High School Credits for Applied Music Study is a document which every member of the profession should possess, and not only preserve it for his own use, but which he should place in the hands of his superintendent of schools and high school principal. This report will be printed as soon as possible as Bulletin No. 2, and may be secured by writing to the editor of the Journal, at ten cents per copy.

The demonstration which was made when J. Powell Jones, of Cleveland, appeared to invite the Conference to go to Cleveland next year must have been most gratifying to Mr. Jones. Cleveland had the margin for 1922, but lost out, and Jones was a good loser. Therefore, he was a big winner for 1923, and he says, "This is going to be the biggest year in the history of the Conference." We believe it.

The Conference picture is a wonder and should occupy a prominent place in the studio, music room, or desk drawer of every member of the Conference. If your picture is there you surely want it. If not, then you need it anyway to remind you of what you missed. It can be obtained from the Wiles Photographers, Nashville, Tenn.

These books are in use by more than 2000 public schools, colleges, normal schools, universities, convents, amateur orchestras. ARE YOU ONE OF THEM? If not, why not start at once and become one of the users of these famous orchestra books from which the scholars can learn more in six months than from other books in two years. The first violin parts are arranged in the first position throughout.



EDITION OF BEGINNERS & ADVANCED ORCHESTRA MUSIC

UP-TO-DATE INSTRUMENTATION: 1st Violin, Violin Obligato, Solo Obligato
Violins (1st & 2nd), 2nd Violin, 3rd Violin,
1st Mandolin, 2nd Mandolin, Viola, Cello, Bass, Piccolo, Flute, Oboe, Bassoon, Guitar, 1st Eb
Clarinet, 2nd Bb Clarinet, 1st Bb Cornet, 2nd Bb Cornet, Trombone bass clef, Trombone treble
clef, Baritone bass clef, Baritone treble clef, Euphonium bass clef, Euphonium treble clef, Bb
Bass, bass clef, Bb Bass, treble clef, Eb Horns, Eb Alto, Eb Melophone, Eb Basses or Tuba, Drums,
C Melody Saxophone, Soprano Saxophone, Tenor Saxophone, Alto Saxophone, Baritone Saxophone,
Piano Acc., Organ, Conductor's Part.

FOR BEGINNERS

- 1 to 10—Guide Exercises.....Emil Ascher
11—Fox and Goose.....Folks Song
12—German March Song.....Folks Song
13—How Can I Leave Thee.....Kuecken
14—Blue Bells of Scotland.....Scotch Song
15—Lola Waltz.....Emil Ascher
16—New York Life March.....Emil Ascher
17—Lilac Waltz.....Emil Ascher
18—Air from "Rigoletto".....G. Verdi
19—The Dream Waltz.....Emil Ascher
20—True Love Mazurka (Three Steps),
Emil Ascher

- 21—Our Boys and Girls of California March,
Emil Ascher
22—Moonlight Schottische.....Emil Ascher
23—Cupid's Heart Gavotte.....Emil Ascher
24—Norma March.....V. Bellini
25—Minuet from "Don Juan".....W. A. Mozart
26—Boys' Brigade March.....Percy Wenrich
27—Standard Airs of America (Medley
Overture).....Emil Ascher
Introducing: Our Flag is There, Old Folks
at Home (Swanee River), Tramp! Tramp!
Tramp! Old Black Joe, Glory! Glory! Hal-
lelujah! My Old Kentucky Home, He's a
Jolly Good Fellow.

- *28—American National Melodies (Medley
Overture).....Emil Ascher
Introducing: Yankee Doodle, America (My
Country, 'Tis of Thee), Marching Thro'
Georgia, Maryland, My Maryland, The
Red, White and Blue (Columbia, the Gem
of the Ocean), Hail Columbia (The Presi-
dent's March), Dixie, The Star Spangled
Banner.
29—Apollo Overture.....Emil Ascher

ADVANCED No. 1

- 30—Cadets' Drill March.....Louis A. Drumheller
31—Young Marshall March.....H. Engelmann
32—Miserere, from "Il Trovatore".....G. Verdi
33—Flower Song.....Gustave Lange
34—Alice, Where Art Thou? Romance,
Emil Ascher

- 35—The Loreley—Folk Song.....Fr. Silcher
36—Diana Overture.....Emil Ascher
37—Bugle Boy March.....H. Engelmann
38—Sextette, from "Lucia".....Donizetti
39—Jolly Captain—March.....H. Engelmann
40—Echoes from Naples (Zeo di Napoli),
Emil Ascher

- Medley Overture. Introducing: Margarita,
Farewell to Naples (Addio a Napoli),
Marie, Marie, O Sole Mio, A Frangesa,
Santa Lucia, Funiculi, Funicula.

- *41—Grand Opera Selection.....Emil Ascher
Introducing: Lucia di Lammermoor, Bohe-
mian Girl, Poet and Peasant, Lohengrin,
Barcarolle from Tales of Hoffman, Faust
March.

*42—Dear Old Ireland (Medley Overture), Emil Ascher

Introducing: Rustic, Come Back to Erin,
Wearing of the Green, Barndoor, Believe
Me if All Those Endearing Young Charms,
Miss McLeod's Reel, The Last Rose of
Summer, Garry Owen, Minstrel Boy.

43—Return of the Volunteers (March), H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
45—Humoreske.....Anton Dvorak
46—Junior March.....Emil Ascher
47—Barcarolle, from Tales of Hoffman,
Offenbach

- 48—Metropolitan Life March.....Emil Ascher
49—Anvil Chorus, from Il Trovatore.....G. Verdi

- 50—Skipper March.....Al Morton
51—Pilgrim Chorus, from Tannhauser,
Richard Wagner

- 52—Cleopatra Gavotte.....Emil Ascher
53—Sweet Melody Waltz.....Emil Ascher

- 54—Largo.....Mendel
55—Traumerei.....F. Schumann

- 56—War March of the Priests, from
Athalha.....F. Mendelssohn

- *57—Light Cavalry Overture.....F. von Suppe

ADVANCED No. 3

Extra Piano Solo Part with This Volume, \$1.00

- 58—America Forever March.....Emil Ascher
59—Graduation March.....Emil Ascher

- 60—Malita Gavotte.....Emil Ascher
61—Our Victorious Flag March.....Emil Ascher

- 62—Love's Dream Waltz.....Emil Ascher
63—Our Sailors March.....Emil Ascher

- 64—Slavonian Dance.....Emil Ascher
65—Our Aviators March.....Emil Ascher

- *66—Festival Overture.....Emil Ascher
67—Our Heroes March.....Emil Ascher

- 68—Pilgrims Love Song.....Emil Ascher
69—Victory Overture.....Emil Ascher

ADVANCED No. 4

- 70—Jollification March.....Emil Ascher
71—Longing for Home.....Albert Jungmann

- 72—Love's Dream After the Ball,
Ascher-Czibulka

- 73—Angel's Serenade.....C. Braga
74—Simple Confession.....Francis Thome

- 75—Senior March.....Ed. Elgar
76—Loin du Bal.....Ernest Gillet

- 77—Entre Act from the Opera Mignon,
Ambroise Thomas

- 78—Nocturne.....Fr. Chopin
79b—Consolation (Song Without Words),
F. Mendelssohn-Bartholdy

- 79—Stephanie Gavotte.....A. Czibulka
80—Fatima Waltz Orientale.....Emil Ascher

- 81—Salut d'Amour.....Ed. Elgar
82—Lustspiel Overture.....Keler-Bela

- 83—Southern Fire Brigade.....Emil Ascher

The first violin parts are arranged in the first position throughout, very easily and effectively ar-
ranged in progressive order. Try them and you will never want to play any others.

PRICES FOR SINGLE NUMBERS—Complete orchestration, 75 cents. Those marked with * \$1.00.
Piano accompaniment, Organ or Conductor's part, 15c each. All others 10c each.
Those marked with * Piano accompaniment, Organ or Conductor's part, 25c each. All others 15c each.

NET PRICES IN BOOK FORM Beginners, Advanced No. 1, Advanced No. 2, Advanced No. 3 and Advanced No. 4.
Piano acc. Organ or Conductor's part, \$1.00 each. Violin or any other part 50c each vol.

EMIL ASCHER, 1155 Broadway, Cor. 27th St., New York.

Catalogues with Sample Parts sent Free on Application.

Mention the JOURNAL when you write our Advertisers

The Richmond (Ind.) High School Orchestra

The program Mr. Beach prepared for the Nashville meeting was remarkably strong. We all owe him a great debt of gratitude for gathering together such a wealth of good things. But without disparaging other values, I am wondering whether the performance of the Richmond High School Orchestra will not carry more of educational revelation and inspiration out into the hundreds of towns and cities represented by those in the audience than will any other single feature.

And here let me publicly disclaim any share in the achievements of the orchestra. I am a remote ancestor—that and nothing more. When I left Richmond the orchestra numbered 64 members and did not play nearly such advanced music as they play now, and did not play that more modest repertoire any more competently than they now play their advanced repertoire. Mr. Sloane, who came next, is much more intimately associated with the present orchestra, for he directed it when a great many of the present members sat under his baton, and handed it over to Mr. Maddy. But it is to Mr. Joseph Maddy, the present director, that the credit for the present extraordinary attainments of the orchestra belongs; and notwithstanding his extreme modesty and generous deprecation, I wish all loyal Conference members to help me in holding him and pinning the gold medal squarely on him, where it should be.

The educational message that the orchestra brought was not alone one of extraordinary musical attainment. What is implied when a city of 22,000 supports such a school orchestra, buys instruments, pays a salary sufficient to retain such a director of music, and helps the orchestra to raise a fund of

\$1,000 to go to a distant educational meeting and play? What is implied of a school system—a Board of Education, a Superintendent of Schools, High School teachers—when these young people are cheerfully released from school for a week for such a purpose and sent upon their way rejoicing? And can anyone who met those boys and girls believe that they have “suffered” in their “regular work” by reason of having done so much beyond this same “regular work”? I should like any school authorities who believe they have so suffered, and who jealously guard their own pupils against any such encroachments on time and vitiation of results on account of music, to pit some seventy-five of their own pupils against these seventy-five members of the Richmond High School Orchestra in a general scholarship test. I do not know these present seventy-five, but I know what the orchestra used to be, and a great many of the students of the school who gave long hours every week to practice in it were honor students. I think it had a greater proportion of honor students than its members entitled it to have.

And this leads me to say that in Pittsburgh we are at this time conducting an investigation that will answer the question as to whether students who are doing sterling work in music, requiring many hours of study and practice per week, usually *in addition* to their required 20 hours of “regular” work, are below or above the average in general scholarship. The results, when tabulated, may be against us or they may be for us. In any case, they will be made public; but I am not feeling especially apprehensive.

WILL EARTHART.

THE VERY LATEST FOUR-PART SONG FOR SCHOOLS

Awake! Awake! By Charles Wakefield Cadman.....Octavo No. 13,618 \$.10

MIXED VOICES

Faith to Win. By Frederic Field Bullard (Arr. Lewis) Unison.....	Octavo No. 12,988	\$.08
Forest Dance, The. By Arthur B. Targett.....	Octavo No. 13,461	.10
Night in June, A. By Arthur B. Targett.....	Octavo No. 13,443	.12
Out of the Silence. By J. Lamont Galbraith (Advanced class).....	Octavo No. 13,392	.16
Rustic Dance, The. By Johann Resch (Arr. Page).....	Octavo No. 13,514	.10
Spring Romance, A. By E. S. Hosmer.....	Octavo No. 13,543	.12
We are marching on! By William Lane Frost.....	Octavo No. 12,060	.08

TWO-PART SONGS

Daybreak (Vocal gavotte). By G. F. Wilson.....	Octavo No. 13,561	.12
Forget-me-not (gavotte). By Th. Giese (Arr. Coerne).....	Octavo No. 13,563	.10
Gentle Zephyrs. By Richard Kieserling.....	Octavo No. 13,522	.20
Happy Birds. By Eduard Holst (Arr. Hilton).....	Octavo No. 12,557	.12
Hey Ho! the Daffodils. By Edith A. Bracken (Arr. Coerne).....	Octavo No. 13,648	.10
June Song. By Rudolf King (Arr. Coerne).....	Octavo No. 13,560	.10
Oh, Silent World! Op. 168, No. 1. By Louis Adolphe Coerne.....	Octavo No. 13,602	.08
Snow at Sunset. By Louis Adolphe Coerne.....	Octavo No. 13,603	.08
To a Honey-bee. By Louis Adolphe Coerne.....	Octavo No. 13,605	.08
When the roses bloom again. By Stephen Adams (Arr. Wilson).....	Octavo No. 13,562	.10

AN ESPECIALLY ATTRACTIVE NUMBER

OLE UNCLE MOON

Men's Voices
Octavo No. 13,480

By CHARLES P. SCOTT
Women's Voices
Octavo No. 13,606
Price, each, 12 cents

Mixed Voices
Octavo No. 13,611

Also published as a vocal solo for medium and low voices—price 60 cents

Song orchestrations, 50 cents each

Sample copies of octavo numbers sent to supervisors on request.

Ask to have your name placed on our mailing list.

OLIVER DITSON COMPANY 178-179 TREMONT ST., BOSTON 10

CHAS. H. DITSON & CO., 8-10-12 Eas 34th St., New York

ORDER OF YOUR LOCAL DEALER

Does *YOUR* Music Course Have These Features?

You Will Find Them in the Hollis Dann Music Course

THE stress and accents of words and music coincide, thus avoiding the usual drawing pronunciation of words in children's singing.

ALL the songs carry their own proper harmonies even when sung without instrumental accompaniments. This is a rare achievement.

THE Ear-Training and Eye-Training are so well systematized that even an inexperienced teacher can carry on the work successfully.

THE majority of songs in the earlier books—both words and music—have been written especially for this Course. They are joyous, stirring, quaintly humorous, rollicking or daintily lyrical and they are, above all, so musicianly that they exercise a strong cultural influence on the plastic nature of the child.

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

Mention the JOURNAL when you write our Advertisers

President's Corner

VALEDICTORY

Now that the *Crystal Conference* has become history, I am convinced that the membership does "include the finest people in the world." Without your splendid efforts under the magnificent and unselfish leadership of our State Chairmen, the Nashville meeting would have been impossible. Your loyalty has made the record of the past year unique: in membership, surpassing previous Conferences by several hundred; in attendance, by bringing nearly sixty per cent of our members; and perhaps in the financial aspect.

The Executive Committee is especially grateful for the complete cooperation of our members, particularly those who doubted the wisdom of the vote for Nashville; for the unfailing patience of all who attended the Conference; for the kindly absence of criticism; for promptness at opening sessions, for the cordial support of Eastern friends; for the fine spirit of give and take that characterized the business meetings—which might easily have proved volcanic; and finally, for the whole-hearted and active interest of all members, far outweighing any individual contribution, however brilliant. All these things prompted the *esprit de corps*, the solidarity which was unquestionably the finest result of the Nashville Conference. Noth-



FRANK A. BEACH
Retiring President

ing can mean so much to the President-elect as the assurance of the continuance of this spirit.

The fifteenth meeting meant most to the several score of supervisors from the South who for the first time attended a National Conference, despite the fact that it was impossible to formulate a program suited to their needs alone. I wish it were possible to pass on to each of our members the sincere thanks and appreciation which come from many new mem-

bers in Dixie. They will carry back the message which we hoped that their superintendents would hear personally.

The future, I believe, will give very definite evidence that in every respect the Nashville Conference was worth while—worth far more than it cost in effort, in time and in money. The meeting in Cleveland should be the greatest in our history. "*To Cleveland, Ohio, two thousand strong, let's go!*"

May I add an unofficial and personal word of appreciation for the privilege of association, for the personal friendships, and for the opportunity for service which the past year has brought through the position with which you honored me.

Faithfully,

FRANK A. BEACH.

SALUTATORY

To My Fellow Members:

I appreciate deeply the honor that you have bestowed upon me, and it gives me deep personal satisfaction to know that you have sufficient confidence in me to be willing to allow me to "steer the ship" for a brief period of time. It is a very large and a very important task, and I wish at the outset of my administration to solicit your help and coöperation. I am willing to do the steering, but I have no ambition at the same

time to be engineer, fireman, purser, steward, deckhand, and chamber-maid. Will you help me with these things? In other words, will you work for the Conference in any capacity that may enable us to make the Cleveland convention the best meeting that we have ever had?

What do I want you to do. Well, first of all, I want to know whom you would like as state chairmen, and if you really want to help me, nominate some wide-awake, energetic man or woman today, and send me the ballot at once. Then I want suggestions of all sorts about next year's meeting. On what dates shall we meet? What subjects shall we stress and what ones leave out? What speakers shall we have and what ones shall we give a rest? What topics shall we discuss in our round table meetings, and who shall be the chairmen at these discussions? What suggestions have you about various small details of the meeting itself that will make everyone happier and the whole convention smoother and more efficient? All



CARL W. GEHRKENS
President-elect

these things are important. Are you a worker, and will you, therefore, take the trouble to think it over and make a suggestion, or are you merely a kicker who complains but does nothing constructive?

Another thing that I want advice upon is the matter of carrying our machinery of organization over from one administration to another without having to build it all up again each year as we now do. Unless a change is made it will

become increasingly difficult to get strong officers to do your work, for our organization is now so complex that carrying it on involves a large amount of time and energy. The whole matter could be very much simplified if we had a permanent secretary, and I have already asked for the appointment of a committee to look into this matter and see how we can raise money for paying the salary of such a secretary. If you have any idea as to how funds might be secured for such a purpose, please pass them on to me.

If you have any suggestions whatsoever, no matter how trivial, don't hesitate to write me a letter. I cannot, of course, act on every item of advice given me, and I shall probably not even be able to answer all of your letters, and you must not feel hurt if I do not always carry out your wishes; but I promise that every item will be given thoughtful consideration, and will be acted upon if it seems desirable and practicable, and if it does not

conflict with something else that is of greater importance. The Conference is doing a great piece of work, and it can do still more if *all* the mem-

bers will cooperate together more freely. Will you help?

With cordial greetings to you, I am,
KARL W. GEHRKENS.

Ballot for State Chairman

Whom do you want for your State Chairman? Don't say you don't care, but help me by writing his or her name on the blank line below and sending it to me AT ONCE. Please nominate a live wire, **SOMEONE WHO WILL WORK.**

K. W. GEHRKENS, Oberlin, Ohio.

Name..... Address.....

The New Southern Conference

March 28, 1922.

Editor of the JOURNAL:

On Friday afternoon, after the last session of the Nashville Conference, the Southern members present formed a new conference and elected me to the presidency of it for the coming year. The distinct feeling of those present was that this section of the country has educational problems to work out and conditions to face which are not found in other parts of the country, and that an organization within our own boundaries is the only way in which our situation can be effectively studied and benefited.

This one point was made very clear, however, and represented the unanimous feeling of those present: that this new organization exist purely as a branch or section of the National Conference, and be articulated with it in all possible ways and as definitely as possible. All of the officers of the National and other leading members, with whom I had an opportunity of talking the situation over after our meeting, were a unit in expressing their approval not only of the forma-

tion of the Southern group but of the attitude in which it was conceived. My own attitude is that unless we have the hearty support of the National and the closest relationship with it, our organization cannot succeed.

Miss Alice Bivins, of Greensboro, N. C., was elected secretary-treasurer; a committee will begin work at once on a constitution, and a conference will probably be held in the fall. The following states took part in the organizing of the conference: Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Florida, Georgia, Tennessee, Kentucky, North and South Carolina, West Virginia and Virginia.

I have asked Mr. Gehrken to take up with the officers the matter of the relationship of the new with the National Conference. I am writing this to you direct for two reasons: that you may have the information for the JOURNAL and that I may have an expression from you of your attitude toward what we have done.

Cordially, PAUL J. WEAVER,
Chapel Hill, N. C.

SONGS FOR SPECIAL PROGRAMS
FOR THE GRADES, CAN BE FOUND IN
CHURCHILL - GRINDELL ROTE SONG BOOKS

Price: No. 1, 35c; Nos. 2, 3, 4 and 5, 45 cents each per copy

PLEASE NOTE

The books of this series are NOT graded as to difficulty, but are numbered in the order in which they were published

EACH BOOK contains songs suitable for Primary and Intermediate Grades

**HEAR SOME OF THESE SONGS ON THE
COLUMBIA EDUCATIONAL RECORDS**

RECREATION SONGS FOR JUNIOR HIGH SCHOOLS
50c per copy

Published and For Sale by the Authors

CHURCHILL-GRINDELL CO.
PLATTEVILLE, WISCONSIN

APRIL 15TH

IS THE PUBLICATION DATE OF

**HIGH SCHOOL SONGS
FOR EVERY OCCASION**

By

GEORGE H. GARTLAN

and

JOSEPH P. DONNELLY

Supervisors have acclaimed "Assembly Songs for Every Occasion" pre-eminent in the field of Elementary School Song Books. We believe the same recognition will be accorded this new collection for the High Schools.

HINDS, HAYDEN & ELDREDGE, Inc.
Publishers

11-15 Union Square, West

New York City

Mention the JOURNAL when you write our Advertisers

The Supervisors' Book-Shelf

One of the splendid pieces of work accomplished for the Nashville Conference by President Beach was the establishment of three suggestive Book-Shelves for the supervisor of music. Mr. Beach put this matter in the hands of Paul J. Weaver, vice-president of the Conference, who went about it in a systematic and thorough manner.

While the selections made may not please everyone, they do represent the consensus of opinion among some fifty supervisors and other musicians who voted on books to be included in the three shelves. These votes were

card-indexed, the number of people voting for each book for one or all of the collections being recorded. The one-foot shelf was then planned to contain books on the following subjects: school music, history, child voice, conducting orchestra and bands, appreciation, terminology, pedagogy. The books receiving the highest number of votes in each of these several classes was put on the one-foot shelf. A similar procedure was used for the three- and five-foot shelves.

Following we are giving a complete list of the books selected for each of the three shelves:

ONE-FOOT BOOK-SHELF

1. *Gehrkins*, School Music Teaching (Birchard).
2. *Tapper*, The Music Supervisor (Ditson).
3. *Hamilton*, Outlines of Music History (Ditson).
4. *Parry*, Evolution of the Art of Music (Appleton).
5. *Howard*, Child-Voice in Singing (Novello).
6. *Gehrkins*, Essentials in Conducting (Ditson).
7. *Woods*, School Bands and Orchestras (Ditson).
8. *Hayward*, The Lesson in Appreciation (Macmillan).
9. *Hamilton*, Music Appreciation (Ditson).
10. *Dickinson*, The Education of a Music Lover (Scribner).
11. *Gehrkins*, Music Notation and Terminology (Barnes).
12. *Lavignac*, Music and Musicians (Holt).
13. *Strayer*, Brief Course in the Teaching Process (Macmillan).

THREE-FOOT BOOK-SHELF

The above plus:

14. } *Proceedings*, Music Supervisors' National Conference, 1919, 1920, 1921.
15. }
16. }
17. *MacPherson*, The Music Education of the Child (Boston).
18. *Hughes*, Music Lovers' Cyclopedia (Doubleday).
19. *Pratt*, History of Music (Schirmer).
20. *Lavignac*, Musical Education (Appleton).
21. *Clippinger*, The Head-Voice and other Problems (Ditson).
22. *Behnke and Brown*, The Child's Voice (Marquis).
23. *Hamilton*, Sound and its Relation to Music (Ditson).
24. *Mason*, Orchestral Instruments (Gray).
25. *Goldman*, Amateur Band (Fischer).
26. *Goetschius*, Lessons in Music Form (Ditson).
27. *Fryberger*, Listening Lessons (Silver, Burdett).
28. *Scholes*, Listener's Guide to Music (Oxford Press).
29. *Music Appreciation for Little Children* (Victor).
30. }
31. } *Surette and Mason*, The Appreciation of Music, 4 Vol. (Gray).
32. }
33. }

UNIVERSITY SCHOOL OF MUSIC

ANN ARBOR, MICHIGAN

Albert Lockwood, Acting Director

SIX WEEKS SUMMER SESSION

June 26 to August 5, 1922

PUBLIC SCHOOL MUSIC

George Oscar Bowen

Methods, Conducting,
Practice Teaching, Chorus

Alberta E. Waterbury

Sight Singing, Dictation
Music Appreciation (High School)
Harmony Methods

Earl V. Moore

Harmony, Counterpoint, History,
Analysis, Orchestration

Hazel Gertrude Kinsella

Piano Class Methods
(July 17—Aug. 5)

Mabel H. Rich

Music Appreciation (Grades)
(July 17—Aug. 5)

VOICE

William Wheeler

Head of Department

PIANO

Mrs. George B. Rhead

Acting Head Department

ORGAN

Earl V. Moore

Head of Department

VIOLIN

Anthony Whitmire

Acting Head Department

For catalogue and further information address
CHARLES A. SINK, Secretary.BIG NOTES
for the LITTLE VIOLINIST
Arranged by EDMUND SEVERN

A SET OF

VERY EASY

Pieces for Violin and Piano

TUNEFUL MELODIES

SENSIBLY ARRANGED

Splendid for Class Instruction

The difficulty of quickly
reading music from the
point of vision of the av-
erage violinist has been
overcome by the use of
"BIG NOTES"

Write for a set "On Sale"

The WILLIS CO.

137 West Fourth Street
CINCINNATI - OHIO

Mention the JOURNAL when you write our Advertisers

34. *Hughes and Elson*, American Composers (Page).
35. *McSpadden*, Opera Synopses (Crowell).
36. *Britain*, The Philosophy of Music (Longmans).
37. *MacMurry*, How to Study (Houghton).
38. *Dewey*, Schools of Tomorrow (Dutton).
39. } *Goepp*, Symphonies and Their Meaning, 3 Vol. (Lippincott).
40. }
41. }

FIVE-FOOT BOOK-SHELF

42. }
43. }
44. } *Grove*, Dictionary (including American Supplement), 6 Vol. (Presser).
45. }
46. }
47. }
48. *McConnell*, Some Essentials in Music Definition (Ditson).
49. *Newton*, Music in the Public Schools (Ginn).
50. *Henderson*, Early History of Singing (Longmans).
51. *Henderson*, How Music Developed (Stokes).
52. *McDowell*, Critical and Historical Essays (Schmidt).
53. *Spaulding*, Music an Art and a Language (Schmidt).
54. *Russell*, English Diction for Singers and Speakers (Ditson).
55. *Forsyth*, Choral Orchestration (Novello).
56. *Elson*, Orchestral Instruments and Their Use (Page).
57. *Faulkner*, What We Hear in Music (Victor).
58. *Krehbiel*, How to Listen to Music (Scribner).
59. *Pauer*, Musical Forms (Ditson).
60. *Kendall-Mirick*, How to Teach the Special Subjects (Houghton).
61. *Kilson*, How to Use Your Mind (Lippincott).
62. *Hamilton*, Piano Teaching (Ditson).
63. *Matthay*, First Principles of Pianoforte Playing (Longmans).
64. *Wells*, Ear, Brain and Finger (Ditson).

The above plus:

ADDITIONAL MATERIAL OF VALUE

1. *Proceedings*, M. S. N. C., volumes published before 1919.
2. *Proceedings*, M. T. N. A.
3. *Teachers' Manuals*, Progressive Series, 3 Vol. (Silver Burdett).
4. *Hollis Dann*, Complete Manual (American Book Co.).
5. *Crane*, Music Teachers' Manual (Julia E. Crane, Potsdam, N. Y.).
6. *Shakespeare*, The Art of Singing (Ditson).
7. *Fucito-Beyer*, Caruso and the Art of Singing (Stokes).
8. *Farnsworth-Sharp*, Folk-Songs and Singing Games (Gray).
9. *Auer*, Violin Playing (Stokes).
10. *Thistleton*, Modern Violin Technique (Longmans).
11. *Grimson-Forsyth*, Modern Violin Playing (Gray).
12. *Stoessel*, Technique of the Baton (Fischer).
13. *Lake*, American Band Arranger (Fischer).
14. *Matthay*, Pianoforte Tone Production (Longmans).
15. *Stone*, Music Appreciation (Scott Foresman).
16. *Cady*, Musical Education (Summy).
17. *Elson*, Book of Musical Knowledge (Houghton).
18. *Cubberley*, History of Education (Houghton).
19. *Seashore*, Psychology of Musical Talent (Silver Burdett).
20. *Elson*, Shakespeare in Music (Page).
21. *Rolland*, Musical Tour of the Past (Holt).
22. *Victrola Book of Opera* (Victor).
23. *Gilman*, Stories of Symphonic Music (Harper).
24. *Chubb*, Festivals and Plays (Harper).
25. *Dowmes*, Lure of Music (Harper).
26. *Scholes*, The Book of Great Musicians (Oxford Press).
27. *Buck*, Acoustics for Musicians (Oxford Press).
28. *Parker*, The Principles of Aesthetics (Silver Burdett).
29. *Coursault*, The Principles of Education (Silver Burdett).
30. *Davidson*, Stories from the Operas (Laurie).

Practical Lesson Plans in Harmony

By HELEN S. LEAVITT

A text which will solve the problem of music supervisors who desire to inaugurate **harmony classes** in high school.

The book is characterized by simplicity in its logical and definite presentation and a unique clearness and brevity which insure its success. Schools and colleges are adopting this volume as the best book available for classroom use.

Cumulative Harmony

By WILLIAM J. MCCOY

A treatise endorsed by the great musicians of the world. Saint-Saëns said, "I find **Cumulative Harmony** a treatise extremely well constructed and very interesting," and Walter Damrosch writes, "It is pleasant to know that an American can give us such a complete and instructive treatise on music. I am sure it will do a great deal for the better musical education of our students."

GINN AND COMPANY, PUBLISHERS

Boston
Atlanta

New York
Dallas

Chicago
Columbus

London
San Francisco



DEEMS TAYLOR

Litterateur, Composer, Transcriber.

This name stands, always, for what is best in music.

MAY DAY CAROL (Old English—Air from Essex County)

Harmonized and arranged by Deems Taylor

One of the Most Exquisite of Gems in Folk Song Music Literature

No.	ARRANGEMENTS	
4872	For Three Part Chorus of Women's Voices	\$.12
4873	For Two Part Chorus12
4763	For Four Part Chorus12
4874	For Soprano, Alto and Baritone12
4838	For Chorus of Mixed Voices12
4832	For Chorus of Men's Voices12

MISCELLANEOUS OTHER ARRANGEMENTS

4760	My Johnny was a Shoemaker S.S.A.12
4762	Twenty, Eighteen S.S.A.12

Our complete catalogue of Part-Songs for Women, Men, Mixed and Children's Voices, as also of Operettas will be mailed upon application.

J. FISCHER & BROTHER

NEW YORK

FOURTH AVENUE AT ASTOR PLACE

Mention the JOURNAL when you write our Advertisers

Eastern Supervisors' Conference

SPRINGFIELD, MASS., APRIL 24-28, 1922

MONDAY, APRIL 24

AUDITORIUM—MORNING

- 10:00—Registration.
- 10:30—Organ Recital.
Mrs. Dorothy Mulroney, Official Organist, Springfield School Department.
- 11:00—Short Business Session.
Appointment of Nominating and other Committees.

AFTERNOON AND EVENING

- 1:00—Visit Springfield Schools.
- 4:00—Registration. Hotel Kimball.
- 8:00—Informal Reception, Hotel Kimball.
- 9:00—Executive Committee Session, Hotel Kimball.

TUESDAY, APRIL 25

AUDITORIUM—MORNING

- 9:00—Organ Recital. Mrs. Mulroney.
- 9:15—Formal Opening of Conference.
Address, Welcome to the City. Hon. Edwin F. Leonard, Mayor of Springfield.
Address, Welcome to Schools. Dr. James H. Van Sickle, Superintendent of Schools.
Address, Welcome to Fellow Supervisors. Mr. John F. Ahern, Director of Music.
President's Address. Mr. Harry E. Whittemore, Manchester, N. H.
- 10:00—Address, The National Course of Study. Mr. Russell Carter, New York State Board of Regents.
- 10:30—Address, Voice Training in the Public Schools. Mr. George Chadwick Stock, New Haven, Conn. Illustrated with songs by Mrs. Jennie Lee, of New Haven.
- 11:15—Address, Moving Picture Music in Education. Mr. Claude Saunier, Boston, Mass. Illustrated on the Municipal organ.

AFTERNOON AND EVENING

- 1:30—Open Parliament, "Standardized Operations in School Music." Mr. Elbridge S. Pitcher, Auburn, Me., Chairman.
The Ideal Recitation. Miss Laura Bryant, Ithaca, N. Y.
How to Secure Coöperation from the Grade Teacher. Miss Beryl Harrington, Burlington, Vt.
Getting Results in an Ungraded School. Miss Evelyn C. Perry, Buzzards Bay, Mass.
"Going into High" in the Junior High School. Mr. Robert Howard, Passaic, N. J.
Speeding Up the High School. Mr. Arthur F. A. Witte, Yonkers, N. Y.
- 8:00—Dance, Hotel Kimball.

WEDNESDAY, APRIL 26

MORNING

- 8:30—Visit Springfield Schools.

AFTERNOON AND EVENING

- 1:30—Organ Recital. William Churchill Hammond, Professor of Music, Mt. Holyoke College.
- 2:30—Address, Is Music Teaching Fulfilling its Proper Function in the Public Schools? Karl W. Gehrken, Professor of Music, Oberlin College.
- 3:30—Rehearsal for Supervisors' Concert. Mr. George H. Gartlan, New York, N. Y., Conductor.
- 6:00—School, State, and College Gatherings.
- 8:00—Grade Concert, Springfield Schools. Mrs. Mary Dutting Ranny and Miss Edna King. Conductors, assisted by
The Springfield High School Orchestra. Mr. John F. Ahern, Conductor.
Violin Quartette of Technical High School. Oliver Cerboneschi, Leader.

HERE ARE QUALIFIED HELPS FOR

Teachers Teaching Children The Art of Music at the Piano

THE CHILD'S FIRST GRADE. For the child beginning the piano.—By Blanche Dingley-Mathews. The plan and the influence of the work is that musical notation is the art of representing music, as reading music, as playing music, and not as reading notes and playing notes. **Price \$1.00.**

THE CHILD'S SECOND GRADE—(Ready in June).

A METHOD FOR THE PIANO FOR LITTLE CHILDREN—By Jessie L. Gaynor. In "A Method For The Piano For Little Children" by Jessie L. Gaynor, the author presents to the teacher a volume bearing the impress of her long, rich experience—comes again before the teachers of children with the authority of her widely known name and with an endorsement second to none in the world of Children's Music. **Price \$1.00.**

GRIMM'S MELODIOUS STUDIES IN THE FIRST GRADE—By Carl W. Grimm. These little studies are technical exercises in melody form; in the two books may be found studies in minor as well as major keys and while there are no note values shorter than eights nevertheless present a great variety of rhythmic patterns. **Two Volumes, Price 60 cents each.**

MINIATURE MELODIES FOR THE YOUNG PIANIST—By Jessie L. Gaynor. The purpose of "Miniature Melodies" is to supply teachers with first books of melodies, from which children may be successfully taught to play and love the piano. **Two Volumes, Price 60 cents each.**

The above will be sent for examination. Descriptive circulars free.

THE JOHN CHURCH COMPANY

109-111 West Fourth St., Cincinnati

318-320 West 46th Street, New York



INSTRUMENTS (WHOLESALE)

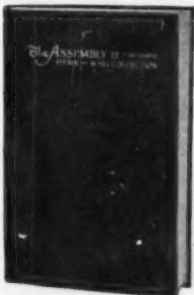
Schools or Colleges

Send for sample on approval

SCHOOL ORCHESTRA SUPPLY HOUSE

810 Davis St.

EVANSTON, ILL.



150,000 COPIES SOLD

THE Assembly Hymn and SONG Collection

By C. GUY HOOVER

IDEAL SONG BOOK for
HIGH SCHOOLS
NORMAL SCHOOLS
COLLEGES

The ONE BOOK that covers
every phase of Assembly
Singing

Over 300 Part Songs, Hymns,
Choruses, Patriotic Songs,
Scriptural Readings, School
Songs, etc.

Price \$1.00
Vellum de Luxe Cloth
Bound
SEND FOR COPY for
Examination.

REMEMBER—

We have practically **EVERYTHING
KNOWN IN SCHOOL MUSIC FOR**

Glee Clubs, Chorus, Orchestra Books,
Collections, Operettas, Cantatas, Folk
Games, Song Books, Staff Liners, Pitch
Pipes, Batons, etc. of almost

All Publishers and Manufacturers

Thus enabling schools to order **ALL SUP-
PLIES** from one source—a plan which

Saves Time and Money

Besides advantages of real service—informa-
tion, unbiased advice and help not other-
wise obtainable

WRITE US STATING YOUR NEEDS

Educational Music Bureau

64 E. VanBuren St.

CHICAGO, ILL.

Mention the JOURNAL when you write our Advertisers

THURSDAY, APRIL 27

MORNING

8:00—Visit Schools in near-by cities.

HIGH SCHOOL OF COMMERCE—AFTERNOON AND EVENING

- 1:30—Address and Concert. Mr. Mark A. Davis and the Greenfield School Band.
 2:15—Address, The Eastman School of Music. Dr. Rush Rhees, President of the Rochester University.
 2:45—Address, Fitting Music Appreciation into the Curriculum. Mr. Franklin Dunham, Fordham University.
 3:15—Harmony in the High School. Miss Mary L. Regal, Springfield, Mass.
 4:00—Concert. Hartford High School Orchestra. Mr. James D. Price, Conductor.
 5:00—Supervisors' Rehearsal. Mr. Gartlan, Conductor.
 7:00—Banquet, Hotel Kimball.

INSTRUMENTAL SUPERVISORS, ATTENTION!

One of the important standing committees already appointed by President-elect Gehrken is the one on instrumental affairs, with Jay W. Fay as chairman. Mr. Fay is undertaking at once a census of instrumental supervisors throughout the country, and asks the co-operation of all readers of the JOURNAL. Because of the tremendous interest in instrumental music in the schools, an interest which is bound to grow as the years go by, this is an important work which Mr. Fay and his committee are undertaking. In accordance with this request, therefore, will all supervisors of instrumental music fill in and send at once the coupon below to Jay W. Fay, 72 Alliance Avenue, Rochester, New York.

Name

Street Address

City or Town

State

Position

FRIDAY, APRIL 28—GENERAL SESSION

THE HIGH SCHOOL OF COMMERCE—MORNING

- 9:00—Singing.
 9:15—Annual Business Meeting.

AFTERNOON AND EVENING

- 1:30—Open Parliament, "Accessories to Public School Music." Mr. James D. Price, Hartford, Conn., Chairman.
 The Opportunities of School Orchestras. Mr. George T. Goldthwaite, Berlin, N. H.
 Instrumental Classes: Their Organization and Maintenance. Mr. Ralph M. Burnett, Webster, Mass.
 Some Practical Suggestions for Getting Real Music Appreciation. Miss Nan R. Dorman, Chelsea, Mass.
 Practical Voice Work. Mr. George J. Abbott, Schenectady, N. Y.
 Festivals and Concerts. Mr. Clarence Wells, Elizabeth, N. J.
 5:00—Supervisors' Rehearsal.
 8:15—Concert by the Supervisors.
 11:00—Farewell Gathering and Jollification, Hotel Kimball.

"HIGH SCHOOL MUSIC TEACHING"

By GIDDINGS AND BAKER

A Practical Book Relating to the Teaching of HIGH SCHOOL MUSIC
in All of Its Phases

PRICE \$2.00 EACH

Earl L. Baker, 3800 Columbus Ave., Minneapolis, Minn., Publisher

THE CLARK TEACHERS AGENCY



Music Department

C. E. LUTTON, MANAGER

Has filled more music positions than any other Agency. We never advertise the positions we fill. All business is strictly confidential.

NO REGISTRATION FEE

Permanent registration includes membership in **EIGHT** strategically located offices.

STEINWAY HALL CHICAGO

SEND for our Special Music Blank.

ESSENTIALS OF MUSIC

BOOKS ONE AND TWO

Rudiments and Theory

A Series of Text and Reference Books, with study assignments, and progress problems interleaved.

By C. IRVING VALENTINE

Each book contains 32 pages of text and 32 pages of ruled and perforated music paper for the problems. Bound in strong paper covers. *Fits the pocket.*

"If freshmen entering the Dept. of Music at Wellesley College could be trained in the Rudiments of Music by the intelligent use of *Valentine's Essentials of Music*, much unnecessary work on our part would be obviated."

—Hamilton C. Macdougall, Wellesley College.

Price 40c each. To Schools 30c

Send for Sample Copies

A. S. BARNES & COMPANY

118 East 25th St., N. Y.

JUST FROM PRESS—UNIQUE—

Will Save
many times their cost in
Lessons and Time.

IMPROVE YOUR

School Orchestra

IS THE TONE-VOLUME OF YOUR STRING CHOIR WEAK?
VELOCITY LACKING? USE THE

CLARKE-HOGAN

"BOWING CHART"

For
Artistic
Bowing

SELF-INSTRUCTOR — ORIGINAL POSES

Presenting the System of the Great Joachim for the
First Time in America. With

EXERCISES FOR 36 WEEKS (EASY)

For the Violin. In the First Position. For Class Teaching or
Private Lessons.

List \$2.50; 5 or more \$2.25; 10 or more \$2.10 Net.

Tear Out and Mail Today

Examination Coupon

J. ABBIE CLARKE HOGAN - Author - Publisher
302 North Adams Street JUNCTION CITY, KANSAS

I inclose \$2.50 and this coupon, for which send me your *Clarke-Hogan* "Bowing Chart." If the Chart does not satisfy, I am to return it in perfect condition within 5 Days and receive my money back at once.

Name Position.....

No. Violin Pupils..... Address.....

Mention the JOURNAL when you write our Advertisers

Book and Music Review

Conducted by K. W. GEHRKENS, Oberlin College

"Grade School Music Teaching." By T. P. Giddings: C. H. Congdon.

"High School Music Teaching." By Giddings and Baker: E. L. Baker, 3800 Columbus Ave., Minneapolis.

The appearance of a new book by Mr. Giddings (with Mr. Baker as co-editor) serves to remind us of his earlier book (*"Grade School Music Teaching"*), and as the general viewpoint and style are the same in both volumes they may well be reviewed together.

Mr. Giddings is a teacher rather than a writer, and his style is often breezy rather than beautiful and his viewpoint personal rather than philosophical. But he has made his points absolutely clear and both of these books offer much that is both practicable and usable. One may not agree with Mr. Giddings that mental training is the chief end of music teaching and that sight-singing is the only road to musical salvation, but one must at least admit that he has accomplished the end that he sets out to accomplish.

Art and efficiency do not usually go hand in hand, and the very fact that we are artists often makes it inher-

ently difficult for us so to organize our teaching machinery that there is no waste of time. Our aim in teaching music is in general to impart esthetic culture, and we are prone to forget that by carrying on our work more efficiently it often becomes possible to spend a larger amount of time in the actual presence of music, and thus, through efficiency, to increase the sum total of our musical experience by a considerable amount. For instance, if we have a twenty-minute music period and spend five minutes in passing books and in getting ready to work, we have only fifteen minutes left for actual contact with music. But if we increase our efficiency in passing books to such an extent that after one minute we are all ready to begin singing, we shall thereby have increased the time available for actual musical experience from 75 per cent to 95 per cent of the total time. It is from this standpoint that we music teachers should be interested in efficiency, and most of us need to improve many details of organization in the direction that Mr. Giddings advocates. The tables of contents of the two books follow:

MUSIC RENTED

Cantatas, Oratorios, Opera Scores and Orchestrations of all description supplied for any length of time, at a fraction of cost to Choral Societies, Choirs, Schools and Orchestral Organizations. Send for list and circular showing plan and terms of rental rates. It will interest you. Prompt and satisfactory service guaranteed.

WESTERN MUSIC LIBRARY, Inc.

64 East Van Buren Street

CHICAGO

"Grade School Music Teaching"

- I. Efficiency.
- II. Singing.
- III. Rote Singing.
- IV. Rhythm.
- V. Reading Music.
- VI. Individual Singing.
- VII. Beginning Sight Singing.
- VIII. Ear Training.
- IX. Theory.
- X. Voice Testing.
- XI. Voice Training.
- XII. Material.
- XIII. Concerts and Entertainments.
- XIV. Conducting.
- XV. Grade School Orchestras and Bands.
- XVI. Instrumental Classes.
- XVII. Appreciation. (Mrs. Fryberger.)

"High School Music Teaching"

- I. Educational Value.
- II. Chorus.
- III. Glee Clubs.
- IV. Orchestras and Bands.
- V. Conducting.
- VI. Concerts and Entertainments.
- VII. Credits for Applied Music.
- VIII. Instrumental and Vocal Classes.
- IX. General Supervision.
- X. Harmony, History, Appreciation.

"Music Appreciation," Stone: Scott, Foresman & Co.

Music appreciation is in the air and everywhere we go we find formulae and prescriptions for introducing it. There seems to be considerable difference of opinion among the various writers and speakers as to what we mean by the thing called appreciation, and often the methods advocated are very different indeed. So we might truthfully add that music appreciation is not only in the air but that it is *up* in the air, and nobody seems to know just where it is going to land. The best advice that can be offered at

If you are planning to give a play
in your school then send for

SUMMY'S SCHOOL MUSIC CATALOG

Gives complete descriptive list of

OPERETTAS AND ENTERTAINMENTS

appropriate for use in schools.

WELCOME SPRING \$.35

Riley and Gaynor

For Easter or Spring.

THE PIXIES \$.75

Milne. (Very popular)

CLAYTON F. SUMMY CO.

Publishers

429 S. Wabash Ave., Chicago

A NEW OPERETTA

For Mixed Voices

PATRICIA or "MISS INCOGNITO"

Libretto by

Laurene Highfield

Music by

Winifred Moore

Cast contains twelve singing characters (nine solo parts), two speaking characters and chorus of any number. Operetta is easy to stage, full of fun, and the music is comparatively easy and very melodious. Especially adapted for High School use.

Vocal Score \$1.00
(Stage Directions and Dialogue in Score)

THE CHAMBERED NAUTILUS

A New Short Cantata for
Mixed Voices

Poem by

Oliver Wendell Holmes

Music by

John S. Fearis

"The Chambered Nautilus" as everyone knows is considered one of the most perfect poems written by an American poet. The music by Mr. Fearis is extremely attractive without being extremely difficult. Because of the moderate range of the tenor and bass parts, it is especially suitable for school choruses. Contains solo for medium voice.

Price per single copy 30 Cents
(Discounts in quantities)

Single Copies of Any of Our Publications sent on Approval Upon Request. Ask for Catalogue.

J. S. FEARIS & BRO., CHICAGO, ILL.

present is probably this: read everything written on the subject; listen to what everybody says who is talking about it, and then *think*. By and by these apparently diverse viewpoints will undoubtedly settle down to a few well-defined ideas, and meanwhile it is at least a great satisfaction to know that while we are discussing methods of presentation the children of America are having the finest chance to hear good music that any body of children ever had.

Miss Stone is supervisor of music in the elementary schools of Los Angeles, and her book is a volume of 174 pages divided into two parts. The first part contains lists of records suitable for each of the eight grades, with suggestions for presenting them in the various grades. There are also plans for correlative songs from the various music books (Modern, Lyric, Progressive, etc.). Part two contains various items of musical information that the teacher ought to know. Some of the topics are Folk Songs, Great Composers, Instruments of the Orchestra, and Famous Artists.

CONTRIBUTIONS TO THE JOURNAL FUND

Previously acknowledged\$150.76

20c

Ruth Strubhar, Roanoke, Ill.

25c

Cecile Yoakam, Ellet, Ohio*

Mary A. O'Connor, Freeport, Ill.

Lettie J. Ransom, Niagara Falls, N. Y.

Eva Hengy, California, Mo.

Julia M. Slack, St. Paul, Minn.

Ann R. Brand, Wakefield, Mich.

50c

D. May Miller, Elkpoint, S. D.
Mary J. Kelso, Abilene, Texas.
Mrs. Ralph Harris Cain, Bagley, Iowa.
Angie A. Middleton, Omaha, Neb.
Amelia E. Deneweth, Rockford, Ill.
Mrs. Anna A. Redlack, St. Paul, Minn.
Edna J. Rice, St. Francis, Kan.
Stella E. Fish, Lakewood, Ohio.
Caroline Bourgard, Louisville, Ky.

\$1.00

Leslie T. Gleason, Medford, Mass.
E. May Saunders, Murfreesboro, Tenn.
Theodosia Hobbs, Council Bluffs, Iowa.
Sylvia M. Cheek, Clinton, Ill.
Arthur H. Greene, Edmond, Okla.
Amy O. White, Atlantic City, N. J.
Bertha Belser, Kutztown, Pa.
Adda W. Moore, Kenton, Ohio.
Grace B. Hulscher, Cheney, Wash.
Katharine M. Bratton, Elkton, Md.
Gudrun C. Estvad, McClusky, N. D.
Grace Ullemeyer, Waterloo, Iowa.
Julia M. Neppert, San Francisco, Cal.
Lorle Krull, Indianapolis, Ind.
Blanche Youngs, Cadillac, Mich.
Emma Baxter, Garnett, Kan.
Grace G. Giberson, San Diego, Cal.
Ada Fleming, Chicago, Ill.
Ada Bicking, Evansville, Ind.
Isabelle Mossman, Indianapolis, Ind.
Mrs. K. G. Hoad, Parsons, Kan.
Mrs. Homer E. Cotton, Evanston, Ill.
Charles Ernest Parke, Crawfordsville, Ind.
Catherine E. Straum, Emporia, Kan.
Lelia Stillman, Morgantown, W. Va.
Herman F. Smith, Milwaukee, Wis.
Pauline James, Independence, Mo.
Mary L. Glover, Akron, Ohio.
William Breach, Winston-Salem, N. C.
Evelyn E. Thompson, Cincinnati, Ohio.

\$1.50

H O. Ferguson, Lincoln, Neb.

\$2.00

Juva N. Higbee, Adrian, Mich.
Susan T. Canfield, Pittsburgh, Pa.
Ernest L. Owen, San Diego, Cal.
M. E. Snyder, Gary, Ind.
J. F. Boyer, Elkhart, Ind.
C. E. Whitely, Corydon, Iowa.
P. C. Hayden, Keokuk, Iowa.
Ida E. MacLean, Superior, Wis.

Total to date.....\$202.46

Edison Says:

"More people would succeed if they were properly placed."

We can place you in the North-West; Mid-West or the extreme West.

**MINNEAPOLIS
TEACHERS
AGENCY**

**Free Registration
DON'T DELAY
It May Cost You a Position**

602 NICOLLET AVE.
MINNEAPOLIS MINN.
Branch:—Sioux Falls, S. Dakota
Lacotah Building

HELP!

The following is a list of members whose copy of the Book of Proceedings was returned to this office because of incorrect address. We are printing this list with the hope that it may be seen by some of the people mentioned or by some of their friends who can give us the correct address.

Edna B. Brannon, Arapahoe, Neb.
Sara E. Buck, Grand Forks, N. D.
Helen C. Colley, New York City.
Hilah R. Foote, Biltmore, N. C.
Martha E. Gilbert, Sac City, Iowa.
Martha Gusman, Mobile, Ala.
William E. Hays, Iowa City, Iowa.
Mray B. Howell, Salisburg, N. C.
Mrs. Catherine King, Denton, Texas
Katherine Koch, Haskell, Okla.
Mildred S. Lewis, Ashland, Ky.
Newton G. Mills, Kirksville, Mo.
Olive Moberly, Hastings, Neb.
Lillian Mohnney, Hugo, Col.
Hester Monsch, Greeley, Col.
Katherine Musser, Liberty, Mo.
Aimee Pairson, Roswell, N. M.
Carol Powell, Akron, Ohio.
Phradie Wells, Chillicothe, Mo.
Suzanne W. Yearick, South Amboy, N. J.

CARNEGIE INSTITUTE OF TECHNOLOGY

College of Fine Arts

SUMMER SESSION

July 5 to August 12, 1922

PUBLIC SCHOOL MUSIC SUPERVISORS COURSE

INSTRUMENTAL & VOCAL COURSE

Subjects of Instruction: Harmony, Counterpoint, History of Music, Methods, Conducting, Rote Songs, Dalcroze Eurythmics, High School Orchestra.

Individual Lessons in Voice, Piano, Organ, Violin, Violoncello and all the wood-wind, brass and percussion instruments of the symphony orchestra.

Instruction given by the Regular Faculty; J. Vick O'Brien, Head of Department of Music, in charge; Supervisors Course under the direction of Susan T. Canfield and Huldah J. Kenley.

Credit toward Degree of Bachelor of Arts in Music.

Also courses for teachers of art, offered by other departments.

For catalogue and further information, address the

REGISTRAR, CARNEGIE INSTITUTE OF TECHNOLOGY,
Schenley Park, Pittsburgh, Pa.

A SUCCESSFUL ENTERTAINMENT

not only increases your prestige, but brings the Home and School in closer relation and develops individual talent. Our "Help-U" catalog full to the brim with lists of the best Operettas, Songs, Plays, Drills, Octavo Music, Minstrel Material, Pageants, Musical Recitations, etc., will prove a real help. Sent Free.

HERE ARE SOME VERY GOOD THINGS

The Captain of Plymouth, High School Operetta	\$1.25
The Hermit of Hawaii, High School Operetta	1.25
Arcticana, for Grades and High School..	1.00
Midsummer Eve, juvenile operetta.....	.60
In Little Folks' Town, juvenile operetta..	.60
Under the Sugar Plum Tree, juvenile operetta60

The Glass Slipper is proving very popular and although its first season, has been given by many schools. It is a High School operetta by Mary and John Dodge, authors of "Miss Cherry Blossom" and "The Gypsy Rover." Vocal score, \$1.00, libretto, 25c, orchestration rental \$10.00

Meet us in Nashville

You are cordially invited to visit our exhibit at the M. S. N. C. and ask all the questions you wish.

— THE —

Eldridge Entertainment House

"The House That Helps"

Franklin, Ohio Also Denver, Colorado
944 South Logan St.

Orchestra Parts

Adapted to your needs and at a low cost for

BOHEMIAN GIRL — IOLANTHE
CHIMES OF NORMANDY
PIRATES OF PENZANCE
MIKADO — PINAFORE

For these and other orchestra needs for Birchard and other publications write

TRACY MUSIC LIBRARY

1 Beacon St., Boston, Mass.

Are You Organizing an Orchestra or Band?

Remember we are leading publishers of easy Orchestra and Band Books. ROOT'S BEGINNERS ORCHESTRA BOOK No. 1 has never been equalled, same is true of ROOT'S NEW BEGINNERS BAND BOOK No. 1. Fine for schools, convents, or any amateur organization.

We publish other easy books both secular and sacred. Samples sent to Teachers and Band Leaders free on request.

E. T. ROOT & SONS, 1520 E. 55th St., Chicago

The School Orchestra Department

VICTOR L. F. REBMANN, Yonkers, N. Y.

NOTE: These lists have been made possible through the courtesy of the Eastern Supervisors' Conference, who copyrighted them as reports of their committee, of which Dr. Rebmann was chairman.

GRADE 3

Division A

Ames, The Seasons, Suite for strings and piano, Hs.
Beethoven, Andante from First Symphony, SSO.
Boildieu, Overture "Calif of Bagdad," Dc.
Handel, Selection from "Messiah," SSO.
Mendelssohn, Selection from "Elijah," SSO.
Mozart, Overture "Belmont and Constance," or "Ill Ratto del Seraglio," BHs, Ft.
Mozart, Overture, "Don Juan," Ft.
Mozart, Overture "Figaro's Wedding," Ft, Dc.
Mozart, Overture, L'Impresario, Hs, Pepper.
Mozart, Overture "Magic Flute," Ft.
Mozart, Minuet from E flat major Symphony, SSO.
Mozart, Minuet from G minor Symphony, SSO.
Weber, Chinese Overture from Tularandot, Dc.

Division B

Bach, J. S., Two Minuets from Partita in B flat, F.
Beethoven, Minuet from Septet, F.
Beethoven, Minuet, op. 49, No. 2. Sg.
Bizet, Le Retour, Romance, Sg.
Boccherini, Celebrated Minuet, Ft.
Chopin, Funeral March, Ft.
Dvorak, Humoreske, Ft.
Gounod, Celebrated Berceuse, Serenade, Hs.
Gounod, Celebrated Invocation from St. Cecilia Mass, Dc.

Gretchaninoff, Russian Slumber Song, Sg.
Grieg, With a Primula Veris, Ft.
Grieg, Sailor Song, Ft.
Hauser, Lullaby, F.
Massenet, Angelus and March from the Suite "Scenes Pittoresques," Dc.
Mendelssohn, "I waited for the Lord," Hymn of Praise, Dc.
Mozart, Minuet in E flat, Ft.
Mozart, Selection "Don Giovanni," Ft.
Paderewski, Minuet, Ft.
Raff, Cavatina, Ft.
Rimsky-Korsakoff, A Song of India, Sg.
Romberg, Toy Symphony, F.
Rubenstein, Melody in F, F.
Rubinstein, Romance, SSO.
Schubert, Entr'act and Ballet from "Rosamunde," Dc.
Schubert, Minuet, SSO.
Svendsen, Romance and Wedding Serenade, Ft.
Tchaikovsky, Chanson Triste, Hs.
Tchaikovsky, Humoreske op. 10, No. 2, Dc.
Tchaikovsky, Longing, Sg.
Tchaikovsky, Visions, Sg.
Widor, Serenade, Ft.

Division C

Albeniz, Nochecita, BMC.
Aletter, Pulchinello, Humorous Intermezzo, Sm.
Antalffy, Serenade, BMC.
Braga, Angels' Serenade, Ft.
Chaminade, Scarf Dance, Sm, Dc.
Cui, Orientale, Sg.
de Koven, Nocturne, Sg.
Drigo, Valse Mignonne from the Ballet "La Vestale," Ft.
Elgar, Salut d'Amour, Ft.

Fletcher, Folk Tune and Fiddle Dance, (Str. & Pa), Hs.
 Franke, Intermezzo Russe, Ft.
 R. Friml, Melody, SOS.
 Ganne, La Czarina, Mazurka Russe, Dc.

Glazounow, L'Automne, Bacchanale from the Seasons, Ft.

Godard, Second Valse, Ft.

Granados, Marche Militaire, Sg.

Herbert, Canzonetta, Sg.

Karganoff, Berceuse, Ft.

Komzak, Folk Song, Ft.

G. Marie, Serenade Badine (Str. & P), Ft.

Massenet, Last Dream of the Virgin, J.

Meyer-Helmund, Characteristic Dance, Dc.

Meyer-Helmund, Dialogue, BMC.

Meyer-Helmund, Serenade Roccoco, Ft.

Paradis, Pastel Minuet, J. Ft.

Puccinin, Minuet, BMC.

Rachmaninoff, Serenade, Ft.

Raff, Gavotte and Musette, Sg.

Rowe Shelley, Fuji-Ko, Japanese Intermezzo, Sg.

Scharwenka, Polish Dance, Dc.

Schuetz, A la bien-aimee, Ft.

Sommerlatt, Serenade "The Angel's Whisper," (Strings), J.

Tchaikovsky, Reverie Interrompu, Ft.

Division D

Marches

Bennett, The Pride of Columbia, Ds.
 Borel-Clerc, La Sorella, Ds.
 Costa, Les soldats qui passent, C.
 Gruenwald, Festival March, Dc.
 A. Hadley, Defend America, Ds.
 H. Hadley, To Victory, Fst.
 Losey, America First, Fst.
 Lachner, March from Suite No. 1, Ft, Dc.



A COMPLETE COURSE OF INSTRUCTION FOR BANDS

Consisting of Forty-Eight Graded Lessons, Exercises, Ensemble Numbers and Special Instructions to Leader

Tone Production, Breathing, Phrasing and Interpretation correctly and authoritatively taught.

Lessons provide for Full Band Instrumentation, including Eb Alto Clarinet, Bb Bass Clarinet, French Horns in F, Oboe, Bassoon and in addition to usual Saxophone Quartette, embrace C Melody Saxophone and BBb Bass Saxophone.

These Lessons are so thoroughly prepared that both professional and amateur musicians can effectively conduct the most intricate instrumentation.

Endorsed by leading musicians and Band Instructors

ANNOUNCEMENT

The First Term of Twelve Weekly Lessons, completely treating every Musical Character and Expression in use, will be released March 15, 1922. This Term is equivalent to two years' intensive training by any of the older methods.

A copy of the Solo Bb Cornet part to Lesson One will be sent upon receipt of 25c and amount either credited to purchase price of Course or refunded upon return of Lesson within ten days.

The First Term of Twelve Lessons costs less per man than any other method.

Write for full particulars.

McCOSH BAND SCHOOL & SERVICE COMPANY

21 E. Van Buren St.

Chicago, Ill.

Lessons in Music Appreciation

By MABELLE GLENN

Foreword

By RUDOLPH GANZ

Address

Miss Anna Millar

1015 WALNUT ST.

Single Copies 50c

KANSAS CITY, MO.

SUMMER SCHOOL

Miss CAROLYN ALCHIN will teach at the University of California, Berkeley, Cal., during the Summer Session.

Assistant Teacher, MISS INA DAVIDS of Manual Arts High School, Los Angeles, Cal.

COURSES OF STUDY—

Three Grades of Harmony, Two Grades of Ear Training, Form and Analysis.

Mendelssohn, War March of the Priests from "Athalia," F.

Mendelssohn, Wedding March from "Midsummer Night's Dream," Dc.

Rollinson, Heart of America, Ds.

Schubert, Marche Militaire, F.

Waltzes

L. Ganne, Eternelle Ivresse, Fst.

Ivanovici, Danube Waves, Ds.

Komzak, Girls of Baden, Ds.

Rosas, Sobre las Olas, Ds.

J. Strauss, Wiener Blut, Ds.

Vollstedt, Jolly Fellows, Ds.

Waldteufel, Dolores, Ds.

Waldteufel, Dreams of Childhood, Ds.

Waldteufel, Les Patineurs, Ds.

Waldteufel, Soiree d'Etee, Ds.

Waudteufel, Tout Paris, Ds.

Ziehrer, Vienna Beauties, Ds.

Division E

Huhn, Invictus (keys: g, b, f minor), Sch.

Lewis, Dear Heart of Mine (E flat, F and C major), Sch.

Lynes, Good-Bye Summer (F, E flat, C), Sch.

Metcalf, Absent, (A, G, F), and At Nightfall, (F, E, D flat), Sch.

Division F

Carl Fischer, Classical Collection, vols. 1 and 2.

Carl Fischer, Concert Folio, col. 2, lighter music.

Progressive Orchestra Collection, Gordon, (partly to Grade 2, partly to 3).

GRADE 4

Division A

Auber, Overture, "Fra Diavolo," Ft.

Auger, Overture, "La Sirene," Ft.

Auber, Overture, "Le Macon," Ft.

Auber, Overture, "Le Philtre," Dc.

Auber, Overture, "Masaniello," Ft.

Beethoven, Allegretto from Seventh Symphony, SOS.

Beethoven, Largo e mesto from Sonata, Op. 10, No. 3, Hs.

Beethoven, Overture, "Coriolanus," Hs.

Beethoven, Scherzo from Sonata, Op. 28 (for strings and piano), BHs.

Bellini, Overture, "Norma," Dc, Ft.

Bellini, Overture, "The Pirate," Dc.

Boildieu, Overture, "La Dame Blanche," Ft.

Cherubini, Overture, "The Water Carrier," Ft.

Cunningham-Woods, Gressenhall Suite (strings and piano), Hs.

Flotow, Overture, "Stradella," Dc.

Haydn, First Movement from Military Symphony, SOS.

Haydn, Military Symphony (No. 11), Fsy.

Haydn, Surprise Symphony (No. 6), Fsy.

Haydn, Symphony in B flat (No. 12), Fsy.

Keler-Bela, Overture Comique, J.

Mendelssohn, Pilgrims' March from the Italian Symphony, Hs.

Meyerbeer, Overture, "The Devil's Portion," Dc.

Mozart, Jupiter Symphony (No. 41), Fsy.

Mozart, Symphony in G minor (No. 40), Fsy.

Offenbach, Overture, "Orphee aux enfers," Ft.

Ray, March from the Symphony "Lenore," Ft.

Reissiger, Overture, "Libella," Dc.

Reissiger, Overture, "The Mill in the Rocks," F.

Schubert, Overture, "Alphonso and Estrella," Dc.

Schubert, Overture, "Fierrabras," Dc, Ft.

Suppe, Overture, "Pique Dame," Ft.

Vivaldi, Concerti gross in D and in A minor for strings, S.

Weber, Overture, "Peter Schmoll," Dc.

Division B

Bach-Franko, Arioso (strings), S.

Brahms, Hungarian Dances Nos. 5 and 6, Ft.

Brahms, Wiegenlied, Sg.
 Bruch, Kol Nidrei, Ft.
 Cherubini, Ave Maria, Ft.
 Chopin, Grande Valse Brillante, Op. 18, Dc.
 Chopin, Polonaise militaire, Op. No. 1 (for strings), F.
 Chopin, Valse Brillante, Op. 34, No. 3, Dc.
 Glinka, Russian Dance, Dc.
 Godard, Berceuse from "Jocelyn," Ft.
 Gretry-Mottl, Ballet Suite, Ft.
 Grieg, Allegretto from Violin Sonata in F major, Sg.
 Grieg, Berceuse in G, Ft.
 Grieg, Norwegian Dances Nos. 1 and 2, Hs.
 Grieg, Solvejg's Song from Peer Gynt Suite, Ft.
 Handel, The Harmonious Blacksmith, Hs.
 Massenet, Elegie, Ft.
 Moszkowski, Spanish Dances Nos. 2 and 5, Hs.
 Rameau-Mottl, Ballet Suite, Ft.
 Saint-Saëns, Serenade, Sg.
 Saint-Saëns, Bacchanale from "Samson and Delilah," Sg.
 Schubert, Two Entr'acts from "Rosamunde," Hs.
 Schumann, Slumber Song (strings), F.
 Tchaikovsky, Romance in F, Sg.
 Verdi, Hymn and Triumphal March from "Aida," Dc.

Division C

Arensky, Intermezzo, Sm.
 Bartlett, Love Song, Sg.
 Bazzini, Gavotte from String Quartet, Sg.
 Chaminade, Serenade, Ft.
 Czibulka, Fly Minuet, Ft.
 Czibulka, Stephanie Gavotte, Ft.
 d'Ambrosio, Canzonetta, Sg.
 de Boisdeffre, Au Bord d'un Ruisseau, Ft.
 Durand, First Waltz, Ft.
 Fiebich, Poem, Ft.

Finck, Moonlight Dance, C.
 Gilbert, Uncle Remus, American Dance, BMC.
 Glazounow, Mazurka from "Scenes de Ballet," Ft.
 Granados, A La Cubana, Sg.
 Hellmesberger, Entr'act Valse, Dc.
 Hille, Air de Ballet, Sg.
 Hofmann, Over the Waters, Barcarolle, Sg.
 Hosmer, La Comedienne, Dc.
 Hosmer, La Coryphee, Air de Ballet, Dc.
 Kjerulf, Cradle Song, Sg.
 Kriens, Valse Coquette (strings), Ft.
 Kriens, Morning at the Zuider Sea and Wooden Shoe Dance, Ft.
 MacDowell, Cradle Song, Op. 24, No. 3, J.
 MacDowell, Reverie, Op. 19, No. 3, J.
 MacMillan, Causerie, Ft.
 Martin, Evensong, C.
 Mathews, Coquetterie, Sg.
 Nevin, The Rosary, BMC.
 Nevin, Narcissus, BMC.
 Ole Olson, Northern Serenade, Sg.
 Reinecke, Prelude, Act. V, "King Manfred," J.
 Tchaikovsky, Waltz from Serenade, Op. 48, Ft.
 Tchaikovsky, Nocture, Ft.

Division D

Marches

Fucik, Thunder and Blazes, Fst.
 Fulton, The Statesman, Fst.
 Ganne, Le Pere de la Victoire, Fst.
 Ganne, Marche Lorraine, Fst.
 Sousa, Chantyman's March, Fst.
 Sousa, Flags of Freedom, Fst.
 Sousa, High School Cadets, Fst.
 Sousa, National Emblem, Fst.
 Sousa, The Picadore, Fst.
 Sousa, Semper Fidelis, Fst.
 Sousa, The Thunderer, Fst.
 Sousa, Washington Post, Fst.
 Suppe, Fatinitza March, Fst.
 Winter, March Surrender, Fst.

Waltzes

- Becucci, Tesoro mio, Ds.
 Chadwick, Waltz from "Tabasco,"
 Fst.
 Gung'l, Die Hydropathen, Ds.
 Lincke, Glow Worm, Fst.
 Lincke, Spring, Beautiful Spring,
 Fst.
 Margis, Valse Bleue, Fst.
 J. Strauss, Morning Journals, Ds.
 J. Strauss, Tales from the Vienna
 Woods, Ds, Fst.
 J. Strauss, Thousand and One
 Night, Ds, Fst.
 Waldteufel, Espana, Ds.
 Waldteufel, Les Sirenes, Ds.
 Waldteufel, Les Sourires, Ds.
 Waldteufel, Mon Reve, Ds.
 Waldteufel, Toujours ou Jamais,
 Ds.
 Waldteufel, Tres Jolie, Ds.

Division E

- Coleridge-Taylor, Life and Death
 (keys of D flat, B flat, A flat major),
 Sch.
 di Nogeno, My Love is a Muleteer
 (B flat, A flat, D flat), Sch.
 Ganne, La Czarine, G.
 Handel, The Messiah, Novello & Co.
 Mascagni, Devotion, G.
 Moszkowski, Serenade, G.
 Moszkowski, Venetian Summer
 Night, G.
 Waldteufel-Baldwin, My Dream.

Division F

- Strauss Album, Collection of
 Waltzes, F.
 Twelve Overtures for full Orches-
 tra, D.
 Waldteufel Album, Collection of
 Waltzes by Waldteufel, F.

Massachusetts Busy

Miss Inez Field Damon, director of music in the State Normal School at Lowell, Mass., writes, "You may be interested to know that the State Department of Education is calling a meeting of all the Music Super-

visors in the State to consider together the course of study contained in the report of the Educational Council of the Music Supervisors National Association. A member of the Educational Council is to be invited to talk to us concerning it." This is most interesting, and similar action might well be brought about by supervisors in their respective States.

From Ward-Belmont

Dear Mr. Bowen:

It was a great pleasure to have a part in entertaining the music supervisors in their recent National Conference in this city.

We were all impressed with the earnestness and enthusiasm which the delegates put into their work, and we trust that the Conference was a success in every respect. Added enthusiasm will be felt permanently in this city and in this section from your meeting.

We hope you will come to visit us again, and a warm welcome will await you and your colleagues at Ward-Belmont.

C. E. CROSLAND,
 Associate President,
 Ward-Belmont.

Miss Josephine Shellhorn, formerly at Peru, Nebr., is now at Fort Ruger, Honolulu.

Miss Margaret P. Miller is the newly elected supervisor in Mesa, Ariz.

Miss Bessie Kubach, formerly at Peterson, Iowa, is now supervisor in Wilmington, Ohio.

Miss Gertrude K. Schmidt has accepted the position of assistant director of music at the State Normal School, West Chester, Pa.

Mrs. G. E. Tourtelot has left Cherryvale, Kansas, to become supervisor at Chitwood, Mo.

MUSIC SUPERVISORS' NATIONAL CONFERENCE

OFFICERS FOR 1922-1923

President.....	Karl W. Gehrkins, Oberlin, Ohio
First Vice-President.....	Mrs. Mary S. Vernon, Chicago, Ill.
Second Vice-President.....	George Oscar Bowen, Ann Arbor, Mich.
Secretary.....	Miss Alice Jones, Evanston, Ill.
Treasurer.....	A. Vernon McFee, Johnson City, Tenn.
Auditor.....	P. C. Hayden, Keokuk, Iowa

BOARD OF DIRECTORS

Glen H. Woods, Oakland, Cal., Chairman.
Miss Effie Harmon, South Bend, Ind.
Miss Mabel Glenn, Kansas City, Mo.
Edgar B. Gordon, Madison, Wis.
W. H. Butterfield, Providence, R. I.
Frank A. Peach, *ex officio*, Emporia, Kan.

EDUCATIONAL COUNCIL

Charles H. Farnsworth, New York City,
Chairman.
Will Earhart, Pittsburgh, Pa.
Karl W. Gehrkins, Oberlin, Ohio.
Hollis Dann, Harrisburgh, Pa.
Peter W. Dykema, Madison, Wis.
T. P. Giddings, Minneapolis, Minn.
Alice Inskeep, Cedar Rapids, Iowa.
Osbourne McConathy, Evanston, Ill.
W. Otto Miessner, Milwaukee, Wis.
C. H. Miller, Rochester, N. Y.
Mrs. Frances E. Clark, Camden, N. J.
Frank A. Beach, Emporia, Kan.

**READ what a few Supervisors
say about the new Operetta for High Schools—**

THE BELLS of BEAUJOLAIS

"The Libretto of the Bells of Beaujolais is very interesting, and the music pleasing. It is thoroughly worth presenting. I am so enthusiastic about this new Operetta, and shall take pleasure in advertising it throughout the entire state of Oregon."
ANNA L. BECK, University of Oregon, Eugene, Oregon.

"The Bells of Beaujolais is a delightful work, easy to sing, and to produce, simple without being inane, and with delightful harmonic touches without difficulty."
E. H. WILCOX, Grand Forks, N. Dak.

"The Bells of Beaujolais seems so original, so different from the general line of operettas, which I have been giving, I am delighted with it. The music is beautiful as well as very catchy."
MRS. KATHERINE McCLINTOCK, Wellsboro, Pa.

"The performance of Bells of Beaujolais was a great success and everyone was delighted with the charming music, the clever book, and the good, clean fun which makes this operetta one of the very finest for High School use."
FRANKLIN CARTER, Oakland, Calif.

"My glee club is delighted with Bells of Beaujolais. It fits their ability wonderfully, and I think it planned out admirably for High Schools."
MRS. A. G. PARMELEE, Fort Smith, Ark.

"The Bells of Beaujolais has been carefully planned for effect from every angle, and with such good taste and musical intelligence that it would seem bound to become largely popular."
From a Review in MUSICAL AMERICA.

Time of performance two hours

Vocal-Piano Score \$1.00

Libretto \$1.00

MEMORIAL SONGS AND READINGS

10c postpaid; 20% in quantity

Nine music numbers and a page of selected Readings for Memorial Day programs.

C. C. BIRCHARD & CO., BOSTON 17

Publishers of the Maid and the Middy, All At Sea, Contest of the Nations,
and other novelties for both mixed and treble voices.

----- Detach here and return to us -----

I am interested in the BELLS OF BEAUJOLAIS. Send copy on approval (60 days).

.....
Name

.....
Position

.....
Address

P. S. Please send with the BELLS OF BEAUJOLAIS copy of MEMORIAL SONGS..... for which I enclose in stamps.

